



Independent Recording and Cassette Distribution

MAGAZINE

PO Box 3201, Salt Lake City, Utah 84110

EDITED AND PUBLISHED BY BRYAN BAKER

GAJOOB is a forum for independent recording artists, without regard to stylistic parameters. **Contributions** in the form of letters, essays, prose, photos, art, comics, etc., are requested and appreciated. Payment is in copies.

GAJOOB still reviews every tape you care to send. So keep them coming! I encourage you to send a submission guide along with each tape you send me. Your thoughts about your tapes make the reviews worthwhile.

The current **GAJOOB subscription rate** is \$10 for four issues, ppd. in the U.S.; \$15--Canadian and \$20--foreign (shipped via air). U.S. funds or current foreign equivalent are both equally acceptable.

You may purchase mass quantities (5 copies minimum) of GAJOOB for **distribution** @ \$1.50 ea.

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ABOUT THE COVER

The cover was drawn by the wonderful and multi-talented Michael J. Bowman who also has a number of excellent tapes available at his address: PO Box 316, Cooper Station, NY, NY 10276. GAJOOB is currently offering this as a t-shirt. XL size only. Gray shirt, green design. \$10.00 incl. USA shipping. Canadian orders add \$2.. Others add \$5.

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DEADLINE

For Issue #8
(submissions, tapes for review, ads, etc.)
is October 12, 1991



Dear Friends,

Welcome to the 7th issue of GAJOOB, the magazine that serves as a forum and point of contact for independent recording artists regardless of stylistic persuasion or taste (and sometimes in spite of it).

The major portion of this issue, as well it should, contains over 300 tape listings. Most of the listings contain comments by the artists who made them or the tape distributors who distribute them. I believe this gives you an unprecedented insight into the makings of these tapes and the artists whose work it is GAJOOB's whole intention to bring out into the open.

Great strides are being made toward this purpose, with a whole lot of people and organizations lending their support. Radio, co-op distribution, magazines, independent tape labels and many more are coming up with new ways of getting independently recorded sounds on cassette heard. And thousands of people who had no idea that this kind of work was being produced are now taking notice and becoming excited about all

the possibilities cassette culture has to offer.

For those of you just beginning here, welcome. I look forward to hearing from you and learning more about your work. These pages are offered as open ground for all of you to discuss your work and the works of others, hopefully gaining a little information and inspiration along the way.

Personally, this issue has taken a helluva lot of work and time to produce. I'm pleased with the outcome because it shows the phenomenal response GAJOOB has been getting.

I continue to be fascinated by the invention, energy and variety of recordings being made and the people making them independently today. I only hope GAJOOB brings a little of that invention, energy and variety to you.

Bryan Baker, Editor

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SPECIAL THANKS go out to Matt Towler, John Bergin, Brian James Riedel (The King is Dead) and Duncan for artwork used in this issue. Thanks to all the advertisers whose support to this magazine is inestimable. Thanks to Lisa Marley for proofreading, typing and everything.... And thanks to all of you who support GAJOOB by sending tapes, ideas, articles, money and encouragement -- I appreciate it.

Listening Booth

10-SPEED GUILLOTINE

LAPTOP APPETIZERS
INTERNATIONAL TERRORIST
NETWORK

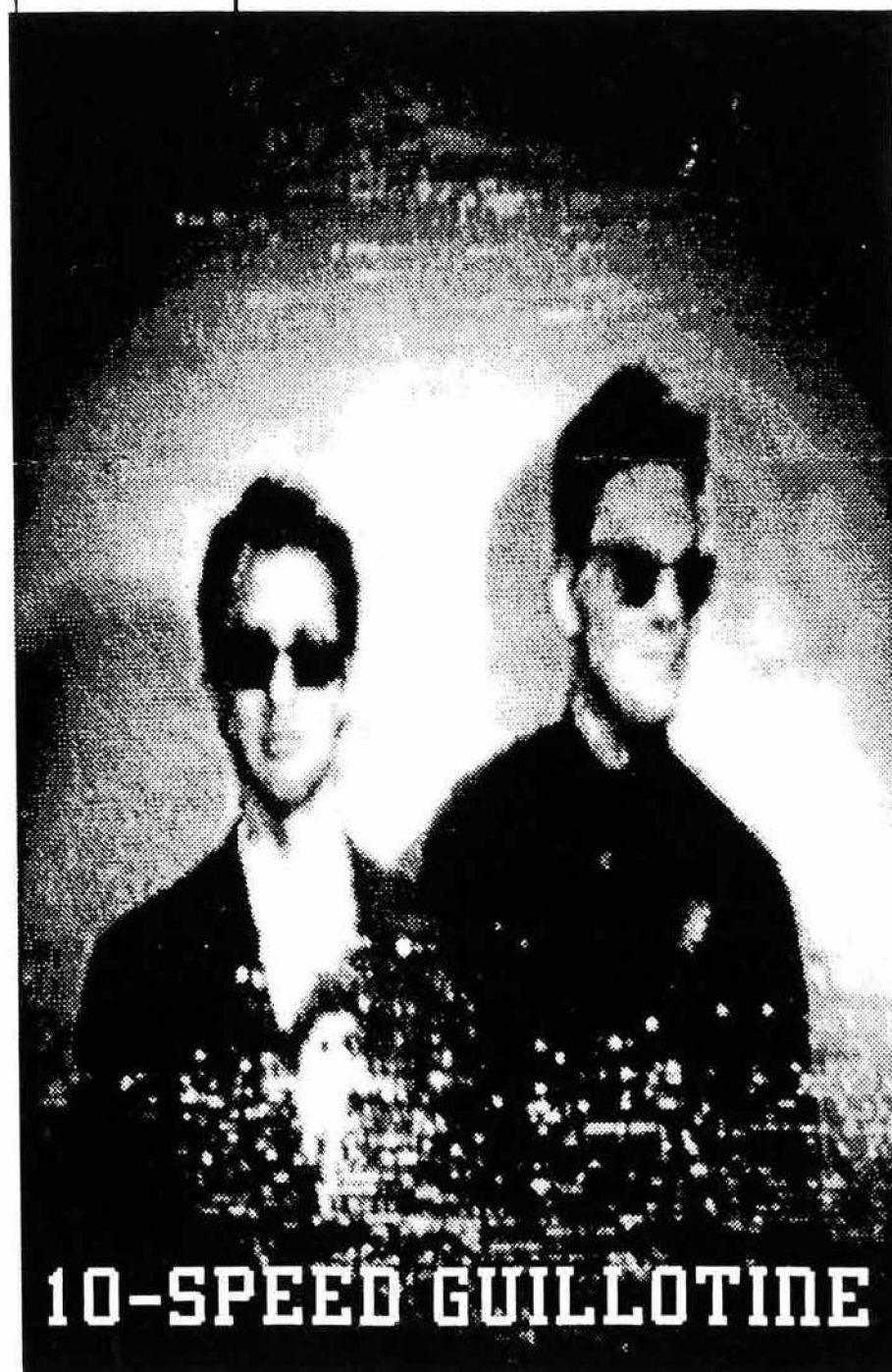
by Slash Marx

Columbus based cyberpunks 10 Speed Guillotine's debut tape is a tour-de-force sonic assault on the auditory sensors that definitely isn't for the faint hearted. Industrial nightmare music for the nineties that doesn't paint a pretty picture of the future, *Laptop Appetizers* is full of great, albeit hellish sounding collages of weird noise and bizarre vocal samples set against hypnosis-inducing rhythm patterns. And done quite well, I might add.

Cyberpunk is, by nature, a very grating and nerve racking form of music that derives its basic inspiration from battery acid, traffic jams, chemical dumps and decaying manufacturing plants, or more succinctly, it's as diametrically opposed to air-headed pop as *Alien* is to "Wheel of Fortune". While there is a burgeoning underground of cyberpunk bands (Skinny Puppy, Controlled Bleeding, Ministry, Front 242, to name a few), Andrew Izold and Jeff Chenault (Central) tend to keep things moving a bit better and less gloomier, than their contemporaries. And they're not afraid to occasionally throw in some almost delicate timbres amidst the chaos, which makes for a striking contrast. All eight cuts are chock full of extremely inventive production techniques and the entire tape sounds real good, indicating that it wasn't done in any of Columbus' "pro" recording studios.

Always interesting and unsettling, *Laptop Appetizers* is cyberpunk at its best. If you're a daring music buyer, then I recommend this one, big time. But don't say I didn't warn you.

10-SPEED GUILLOTINE



SEND
\$5
To:

International Terrorist Network
5230-D Tamarack Blvd. Columbus, OH 43229

Bryan Baker (!) —

Gosh it's lotsa fun, bein' a home taper! Ya get to meet all sorta new'n different people and hear muzick from all over the world!

Anyhoo, I do lotsa exciting tapes 'n such. Actually my earliest inclinations towards sound manipulation was when I was about 5 or so. I'd be criticized for deliberately playing Monkees records at the wrong speed, and doing such things as spinning the record at various speeds manually, and even backwards. I really thought the straightforward playing of a record at the correct speed was but one way to approach that recorded medium.

Well, it wasn't until many years later that I approached such obscure muzickal ideas as found sounds, tape loops, and muzick that doesn't include the actual playing of notes. This obviously goes way over the heads of muzick fanz for whome MUZICK is the latest hit single by Whitney Abdul, Jon Bon Aeromotely and Depeche A La Mode.

But I digress. Actually, I'm a big Neil Diamond fan myself, and I own ten John Denver LP's.

Oh, is it okay if I mention I'm distributing the entire Bovine Productions (Ken Clinger, et al) catalog? Trades for Bovine tapes are very welcome.

And that's what's happening!

No reasons to worry,

Dan Fioretti

Highland Park, NJ

P.S. Oh, and another thing, two of the people who wrote in response to Dave Ciaffardini's article in High Performance: I lost your address! Write again and I'll send you each a free tape!

Bryan:

I've been reading some of the Cassette Culture publications for about a year now and it has really given me a lot of new things to look into. When you're in a smaller center like I am, the local musical awareness is pretty much confined to popular music and it's hard to hear anything new. It's been great to make contacts through the mail and a real privilege to have an outlet for my own recordings.

Garry Wasyliv
Sask., Canada

The thing about Cassette Culture is that it isn't geographically specific or confined. It's a strange sort of phenomenon that one can be very well known on the other side of the globe, yet be totally obscure in his or her own neighborhood. I'm personally discovering many people right here in my own community whom I had no idea existed.

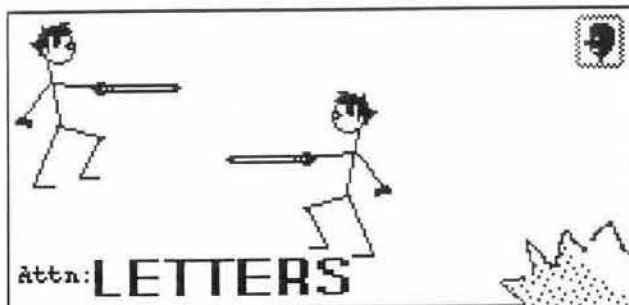
Hello Bryan:

I like your scene. It's friendly enough. But there are those that believe in "originality," "my idea," "it's been done before," "coining terms," "what's next?" "keep 'em comin'," etc. I'd like to tell them to keep it up. I wait for their parade to pass and I'll be there with my broom and pan to pick up the scraps and MAKE THINGS GROW! (Or kill them off) Again and again and again.

boBby
Bellingham, WA

Dear Bryan,

About sound quality, what can I do to improve it short of requiring better recordings? I get so many different sound qualities that it some-



GAJOOB continues to welcome your input. Please mail your supporting or contrasting responses and other thoughts, viewpoints, ideas and various other items of interest to GAJOOB Magazine, PO Box 3201, Salt Lake City, Utah 84110; or fax 801-355-5552.

times makes it hard, especially since so many people record so many different ways. I do try to push up the level of material submitted to comps when it is low. You know my speil about submitting on a C60, 70eq, etc. Some stuff even comes off recorded on vinyl and some people send well-recorded stuff on shitty tapes. Should you decide to do a guideline for compilation submissions perhaps you could air some gripes.

Anyway, I want to put out decent sounding stuff and I just want to improve any way I can. I feel the normal bias blanks I use are comparable to anything else available as I tested many free samples before I decided on these.

If you have any distribution advice, I'll be listening too. I know that hard work and mailing persistence is the main key, so when I get my end together to the point I'm satisfied I'll do so. I want to appear at least semi-professional.

Ashley Allen / Porkopolis
Cincinnati, OH

Distribution advice?

"Mailing persistence" is really the only key, actually. Other things are fairly obvious: send tapes to all the various magazines that review them — on a regular basis. As far as publications go, there are many things you can do, besides simply sending your tape, to get your work mentioned. Write letters, submit articles, graphics and ideas. We editors appreciate all this because it helps the make-up of our publications. Not everything you write will be published, but your efforts will certainly be noticed.

But distribution really all depends on what it is you want to accomplish. Of course, getting compensated for your work allows you to produce more of it, but sometimes you may just want your work to be heard by someone somewhere. This applies more to the individual artist than it does to the independent tape label. In the case of just getting yourself heard, consider trading. The feedback you receive from this may be very valuable indeed; and could help your work immensely.

Another thing you might consider, as the number of tapes you have available increases, is to put together a catalog. It doesn't have to be very extensive. Many catalogs are just a single sheet of information. But this information can let people who are interested in your work know what else you have available. It might also entice

those who are not familiar with your work to try it out.

This only begins to scratch the surface. Some people will find all this talk about distribution distasteful. They might feel like distribution forces them to put a price on their work, and, thereby, sell out. I don't agree. If you have something valuable to someone they will appreciate knowing about it. And it's not wrong to be compensated for your work. I don't think many people would work their 9 to 5 job for free. How much more or less is your creativity worth to you than that?

Sound quality? Again, it all depends upon what it is you want to do. If you want the compilations you release to be high in sound quality, then the determining factor will always be the sound quality of the submissions you receive. If excellent sound quality is your goal then demand excellent sounding submissions. If you really wanted to get critical, you could demand master tapes or submissions in digital domain only. But any requirement you impose will limit the amount of people who will want to submit to them. But if sound quality is a concern, then these are your options.

However, if simply disseminating a wide variety of recorded work from a wide variety of recording artists is what you want to accomplish. Then the only options as far as bettering your sound quality would be those things you can do on your side of the table; such as better equipment, equalization, better quality tapes, better recording environment (real-time recording as opposed to high-speed, for example), etc. These are things you have control over. You can also simply refuse to use submitted recordings that just plain sound bad. If people want to be on your compilations then they'll do what they can to meet your criteria.

A word of caution might be in order here. It's easy to get in over your head with expenses you might never match with income. It's easy because it's a lot of fun running a tape label and meeting all sorts of new people through the mail. But don't let your enthusiasm lead to your ruin. Take it slow. I say this only because there have been, very sad to say, many tape labels dissolved because they let

their enjoyment dictate a little too heavily what they put into it, and certain financial realities (as damnable as they might be) came crashing down on their little empires.

Be smart.

Hi Bryan,

Thanks again for your support to cassette artists. It means so much when you are faced with the void of no outlets in which to submit your efforts to.

Duke Andrews
Unensored Musics
High Point, NC

GAJOOB,

When I got home this afternoon, my wife told me that she had a surprise for me and asked me to close my eyes. She then presented me with my first piece of mail received in my PO Box that I've had for over a year. Sent out many tapes to radio stations, cool reviewers and almost anyone who thought I might give a listen. Your reviews of HEADSPACE and MOTHMAN & HEADSPACE were what I needed to boost confidence a little and enjoy the fact that my stuff was appreciated by an intent listener. Yes, my first piece of mail at this box — so thank you for taking the time to send me a copy of your reviews.

Robert Bunce
Rochester, NY

Bryan,

You know, the more involved I get with cassette culture, and with underground networks, the more foolish any kind of conventional approach to distribution appears. It makes it increasingly obvious that the only real reason for trying to "make it big" (all its obvious implications) is to make money and/or become more powerful in a very mundane way. Recording is the thing, as you say, (or alternatively, writing, painting, collaging, etc.) not the possible reward. To actually sit down and invent/discover new connections in the fabric of a twisted and mysterious universe is the most legitimate reason for living I know of. Though I'm still relatively new to audio work, the ethic applies generally, being able to sit down, put the headphones on and make noise, then pass it around to others like myself is like being 3 years old again and set free in a toy store. Ultimately I think the whole scene is one of joy, an orgy of uninhibited free expression. FIGHT CENSORSHIP. Yes, and the best way is to express yourself freely 24 hours a day. Freedom is an activity, not an idea. The idea is just a conscious recognition of the possibility. There are many indications that 90% or more of our culture has been lulled to sleep. This sleep is our greatest enemy. People like Jesse Helms are just the rust, bacteria, and decay growing in the eyelids of the sleeping. Wake the sleeping and the censorship squads will disappear.

Bliss among feces,
Jake Berry
Florence, AL

GAJOOB,

Wow! Our first pan! We may have to frame it h a t one...

Some reflections, however, on the review in general. I am

glad to hear, in your letter, that you enjoy the ODirectory and think I am "one of the most interesting people on the fringe." However, I find it, well, odd, to find such high praise paired with a review which, apart from spelling our name incorrectly (we're "galactic" not just "national" (smile)) pans us fairly heavily and, most particularly, in a very unspecific fashion. Obviously, as your letter makes clear, you like our directories and find the weekly mailing less interesting. OK, but why not say that in the review instead of a vague comment about "some things" being good and others not? If you dislike the pamphlets — by all means, pan them! But I'd be happier if you were more explicit about what you were panning, yes?

Gripes aside, I rather agree with you — the weekly mailings have been devoid of creativity for quite a while now. To solve the problem, I will be putting them out less frequently from now on and making them longer and more explicitly OTIS-oriented. The "concept joke" of worshipping odd things, cut-up codes has clearly died. I will bury it.

Peace, Love, Yak spit,
Pope Geoff
Intergalactic House of Fruitcakes
Williamstown, MA

See the publications listings in this issue for a review of the new IGHF Directory (which I like).

Brian,

Encourage cassettes for hometapers and bands; they are cheap and sell cheap, cheap to mail (less than 2 oz.) and give listeners a good preview. Good for bands for a demotape (they only listen to 3 songs anyway) and as promo with fans. Plus fun.

Phillip Lollar
Skeleton Quarterly
Dry Tiggs
San Francisco, CA

Hi folks,

Thanks for issue #6, but goddamn it, when the fuck is somebody going to give Bad Boy Butch Batson a decent review? "Twisted and Bent" is absolutely the most hysterical goddamn thing I've ever received from another home recording-type person. Yet all the reviews I've seen trash it for being lo-fi and inane. Lighten up folks; this stuff is pure genius, and it's certainly a hell of a lot funnier than anything I've ever done. Keep it up and you won't have Bad Boy to kick around any more.

With an angry, cocked eyebrow aimed at Utah...

Joe Newman (Rudy Schwartz)
Austin, TX

Thanks for the contrasting viewpoint.

Dear Bryan,

A few comments about your comments on page 41, issue #6. "After releasing 27 tapes, their vision remains unchanged." Now I can't speak for all the bandmembers (yes, I can). But after 27 tapes my vision is quite myopic. But seriously, after spending over 3 years writing songs about Tiffany's twat, assassinations, cannibals, hooters, serial killers and UFO's, I'm about ready for a change.

Now I have a new vision. I'm gonna start writing serious love songs, so that I can eventually end up in Lost Vegas, playing for ugly, obese women in their late fifties.

Here's a sample of my new vision:

I love you, yes I do
I love you voodoodeedoodoodoo
I'm your man, yes I am
I'm your man spidlydiddlewidyjam
I love you, you love me
How you all doing tonight weedy weedy we

"From song to song, from tape to tape, it's all one big long song if you ask me."

Actually, Bryan, it's just continuity. As in any well-written screenplay, a songwriter should be aware of continuity.

Forexample, let's look at Prince. His songs deal with such topics as: how much women love him, how much he loves women, and his leviathanicego. Now, he's not gonna turn around and write a song called, "Women Hate Me and I Feel So Small" is he? Or, I'll bet my new strat that Sandi Patti won't ever record a song called, "Fuck the Shit Outta Me, Baby."

I'll conclude my defense with a quote that a friend of mine overheard after watching the movie Spinal Tap: "Why did they make a movie about such a lame band?" Nuff said.

Jeff Jarvie
Indiana, PA

Greetings,

I'd never seen GAJOOB before, I learned of it (like many) through Factsheet Five. When you sent me the band info form and asked me to "personalize the tape" for you, I had no idea every last word would appear in print. I mean, actually, that's very generous of you and a cool way of doing things, but had I known I would be (in effect) permitted to write a feature article on my band and I, I would have tried to do a better job of it. I didn't tell any lies, but I regret describing myself as a suicidal recluse. Egads. The latter is much more consistently true than the former.

Larry Boyd / Disarray

Bryan—

Heard that you printed everything that I wrote about The Miracle verbatim — whoa, what a surprise! A pleasant surprise, for most part, but, well... gotta confess that I'm a little embarrassed to know that some of the more personal bits of info I included are right there in GAJOOB for all to see. In retrospect, I realize I was stupid, but I guess I just thought I was writing specifically for you, kind of as background material to help you be more knowledgeable in writing your review. Oh well, I didn't say anything all THAT incriminating... although Peter Tonks did point out that some of my syntax was confusing and that I may have seemed to be making insinuations that I definitely didn't intend to make. So, to set the record straight, lemme say that Peter's participation in The Miracle was unequivocally welcomed by all who were at the studio that day. The problems I wrote about concerning Miracle participation had nothing at all to do with Peter, but I skimmed over several vaguely related topics all in the same breath, and thus the potential for non-clarity. Well, I'll be more careful in the future cause I'll know I'll be writing for entire GAJOOB public!!!

Thanks for your open forum approach to zine publishing, and good luck keepin' gettin' it out!!

Little Fyodor
Boulder, CO

Hello,

I am a home taper of experimental electronic music just now getting active in the cassette network. Any info on upcoming compilations or advice on a distribution label for my music would be helpful.

Mike Engebretson

Beloit, WI

My advice, as far as a distribution label goes, would be to simply start your own; that is, if you're simply looking get your work out. You don't have to wait for someone to "approve" of your work. And you can put all of your energies into one artist: you. Outside distributors will be working with many varied artists and will never be able to devote the time and energy that you can. The advantage of getting your tape with a distributor is only that they probably have a lot more contacts than you do, and so your work might get the kind of mass exposure you could never achieve on your own. But there's also a lot to be said for the personal one-to-one approach, and there are many avenues open to getting your work out to an appreciative audience. You'll find information on many of those right here in this issue, such as publications which will review your tapes, radio programs which will play them, distribution services which act as sort of co-op distributors (like All Genre) where you foot part of the expense. So, get to work.

Hi Bryan—

Tom Burris' interview with me [see issue #6] came across more balanced and coherent than the raw material seemed to indicate. (In other words, I'm less in-balance and more incoherent than the interview reads). Encourage him to do

more of the same with other people.

Bovinely,

Ken Clinger

Pittsburgh, PA

Last I heard, Tom was planning to publish his own magazine. You might want to check out what he's up to. His address can be found along with the Bombarded With Flowers tape review in this issue.

Dear Bryan,

I enjoyed Michael Chocholak's article very much. After reading it, though, I began to wonder if perhaps Jon Appleton and Andrew Buchman may have conspired to give Michael's leg a good, hard pull in return.

Mark Kissinger

Sharon, PA

Dear Bryan,

It was with great pleasure that I received issue #6 of GAJOOB. I have been creating radio and tape art for 17 years, and am glad to see a movement resurfacing, especially one that operates on such a personal and egalitarian, rather than an academic level.

Edmus B. Scarey

San Francisco, CA

Bryan—

Ray Carmen, myself and a few others are forming our own label — kind of a promo label where the tapes will cost listeners only the postage or a trade!

Next we are forming our own magazine — but not only of indie music, but also of wild films, beat literature, odd graphix. Basically free form.

We are planning that to be free as well.

Michael Gonzales

Ooh Ooh Music

More information on Michael's label can be found on page 33.

Sirs or Madams,

It is about time home-taping killed the "music industry." Thinking globally while acting locally is an effective formula for meaningful change....

J. Hamilton Wilson

Atlanta, GA

Dear B.F. Mess,

Thank you for saying what was on your mind. Thank you for knowing that allowing yourself to be publicly identified with white supremacist punk Nazi stuff is dangerous and stupid. You are caught in an old game here, called kill the bear. It's a great game for pulling together people who probably wouldn't even like each other, so they can all work together for something they dimly understand.

Who would come if they called it kill the mouse? But racism is a perception in people's heads. It can be a mouse in a bear suit. Vice-versa? No, a bear dressed as a mouse is still a menace to navigation, even if it's a vegetarian.

White people aren't all one tribe. Black people aren't either. Asians know they aren't, "Latinos" know they aren't, they know tribal racism is a fact of life. It's the family, clan and kin that matter. What loses it all for us is the smearing people into a blur of color. Then the fact that we cross color lines in our attitudes and our interests gets lost in kill the bear dances.

WORD UP!

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(it's much
worse than
you can
possibly
imagine.)
GET THIS TAPE
BEFORE I'M
DRAFTED.

No, you can't like that music, it's white, black, salsa and you are....? Oh hell, the native people used to welcome strangers, at least they were something new. Now everything is new and a lot of power over people's lives is lost when they discover the bear is just another human. Because that is the game.

Keep them stupid, keep them frightened, keep them yours. Keep the bear a bear. We can't do it, the bear won't let us. We can't do it, the bear would just vandalize it. The bear wants our, or wants to keep us from our women/men/cars/money. The bear is status and esteem, if you kill it or if you don't, depends on the supply of bears.

Why else, after two centuries, can the remnants of two great civilizations, African and European, still be chucking rocks? Because the Europeans know the Africans are a tough and powerful people, and would give them a run for their money given half a chance. The Africans know the Europeans know. That's the anger of racism. Meanwhile, the Asians, who have had more practice at these things, work their butts off to beat the both of them.

Myself, I come to the understanding from the perspective of not wanting any of it. Having blood kin of all these colors, as olde Irish are wont to do, and having no prejudice of bears in particular, I can hardly rise to the seriousness of it all. It's a pinhead lifestyle, with worn out arguments that are killing blacks in record numbers and puffing up whites beyond their capacity to cope.

Say what you must say. Breaking down racism is best done with words. Plain honest words. Thank you.

Bloody Mess has just released an album on Black and Blue Records which I encourage everyone to check out.

Bryan-

As for your review of November 21 '87EV to April 16 '89EV (2 versions: 1 edited by John Berndt and one edited by me); I tend 2 wonder whether u'r d liberately provoking a response from me — given that I wrote a long letter d fending *Hearing Double in lacquerland* after u wrote a substantially negative review of it but didn't bother 2 write any words of explanation (even though u requested them) in advance of ur reviewing these 2 K7s, perhaps ur xpressed dislike of K7G and K7G (or, at least, what seems 2 me 2 b dislike) represents ur sly way of getting me 2 write something about them after all.... I doubt it really, but, if it's "true," it worked. Fortunately, ur review is short — so i might not spend toooo much time writing this reactionary letter. you begin w/:"These two tapes are, basically, improvisation without form." — to quote briefly from the enclosed "OFFICIAL BUSINESS" booklet (written by me 2 xplain the playing of my current group): "Given the premise that all actions perceived within a linear (ie: past to present to future) time span have a history which influences, and therefore structures, their future (ie: the "cause and effect" theory — ultimately disposable, but, herein temporarily accepted) then the distinction between "composition" and "improvisation" is of a usefulness limited to relativity issues (ie: a certain number of elements are restricted _____ con-

sciously by consensus prior to the playing in contrast to the infinite field that they help frame within the restrictions taken somewhat for granted (eg: the range of the instruments, the language, etc...) etc..., etc....) ie: whether a playing is called a "composition" or an "improvisation" is determined by how many "pre-determined" elements the observer identifies in contrast to how many "un-predetermined" elements the observer identifies. If the observer is of the mindset to declare that all elements (or, at least all "significant" elements) are "pre-determined" then, to that observer, the playing is a "composition," etc..., etc...." A point of this quote is that there is "inevitable" form. 2 many, the phrase "improvisation without form" is redundant insofar as for "Improvisational Core" players (as you put it) aka "free form" improvisors the transcendence of a pre-determined form is 1 of the most challenging goals. As such, to those theorists, the only true improvisation is, by definition, without form. Given that I'm trying, somewhat unsuccessfully as usual, to keep this short enough to insure that u'll print it all, I'll move on 2 something else. The 2 tapes aren't from the same master. John and I agreed to assemble the edits from all the "improvisation" that we'd participated in during the same time period. "becuase" "improvisation" was newer and more exciting 2 John at this time, he had more basic material 2 work from than i did (ie: he'd "improvised" more). We'd both been a part of 2 groups: "Something that Dissolved the Shadow of Something that was next to Something that Burned Twice" and "Volunteers Collective I." it's from these 2 groups that the overlap material comes. my edit has 2 selections (out of 14) not from those sources and John's has 9 (out of 24) not from them. As for John's getting "the mix humming into a sort of frenzy at times that I didn't get from tentatively's mix": i can more or less agree w/ that. There r 2 rairly common "schools of thought" amongst "improvisors": 1 that recordings of "improvisations" "shd" b presented w/o any post-event recording manipulation (other than, perhaps, excerpting) in order 2 preserve the event-based integrity of the playing (and, in some cases, 2 clearly show the virtuosity) and another "school" that regards the post-playing manipulation of the recording 2 b a continuation of the playing, etc. i've previously published k7s of "live improvisation" wch i've altered w/ multitracking and speed changes, etc... — as such, i wanted 2 release a tape w/out such effects. John approached it from a different angle, choosing 2 alternate b tween different speeds (in 1 section) and usually selecting shorter bits than i did 2 create quicker changes than actually occurred in "real time." As for its being "guitar based instruments and drums playing just for the sake of playing (and not together)": to some people it might b noteworthy that of the 5 guitars used all but 1 have rare characteristics: 2 r especially made by Neil Feather, 1 has an exceptionally long neck, and 1 has the strings strung in a deliberately "odd" order 2 force the player 2 play abnormally (ie: the widths of the strings don't progress in graduated order). the liner notes were 2 minimal 2 xplain all this so i don't blame u 4 not picking up on it. what the liner notes did mention r the folloing other instruments: Recombinate Electronics (ie: rewired conventional electronics, etc...), A Black Box with a Value of >10, E.H. Digital Delay, Mutron III, Octave Divider, Phase Shifter, Alto and Soprano Sax, Radio, Tapes, portable boood usic busking

unit/philosopher's union member's mouthpiece(s)/ blatnerphone(s) - hallucinomat, trumpet, ballons, paper bahs, baby, (oops! i neglected 2 mention 2 other guitars: John Sheehan's "horn guitar": a guitar body covered with horns w/ pickups inside them for creating feedback and another store-bought variety guitar used by VEX in Scotland), Muson, loop tapes, pan of meat, SPX-90, Magic Fingers bed unit, Ring Modulator, etc... you're "right" though: it is mainly guitar and drums based.

For many years, i've concentrated almost exclusively on using non-traditional sound sources. 1 of the pleasures that i got out of playing w/ s.t.d.t.s.o.s.t.w.n.t.s.t.B.T.o." and "V.C.I." was in re-involving myself w/ the kind of physicality specific 2 traditional instruments. i mainly played the drums (as i still do in my current group) wch i found 2 b fun exercise. "playing for playing's sake" (2 paraphrase u) is, indeed, another pleasure 4 me — it's somewhat amazing 2 me that u seem 2 find this objectionable — haven't enuf people theorized endlessly about the value of play in and of itself as a process of liberation and stimulation 4 u 2 find playing 2 b of imprtance? i'm going 2 try 2 bring this 2 a quick close: "No cohesion" and "no apparent purpose" r ur concluding remarks. i think that if u had more familiarity w/ the theoretical bases of most "Improvisational Core" playing u wdn't have wondered what the purpose was. do u question the purpose of all (m)usic? is ur perception of the purpose of punk music rooted exclusively in the content of its lyrics? there were many intra-theoretical purposes uppermost in the minds of all the players presented during all the playing (much of wch has already been touched on in this letter). Ironically, 2 both John and myself, we consider both of the tapes 2 b our "pop stuff" — ie: we consider the vernacular 2 b so obvious in it that commentary didn't seem necessary. Most of the playing strikes us as being of less interest than what we usually create precisely "because" of the obvious rock and free jazz formatting. hence, it's funny 2 us that u find the playing 2 b "not together" since so much of it is, at least, rhythmically co-ordinated in a simple way. Whatever.

tentatively, a CONVENIENCE
Baltimore, MD

Perhaps what I was picking up on when I described the playing as "not together" was your lack of interest in this style of music. I am not at all against playing for the sake of playing. It's fun. It's satisfying. And there's sort of a sense of danger or the unknown when you're playing with other people. But the act of listening to someone playing for the sake of playing — especially when it is completely second-hand (via tape), without the added atmospheric content of the room, etc. — is an altogether different entity, and since I happened to be reviewing a tape and not the concept of improvisational playing, I simply wrote about what the listening experience of this tape was like for me. Don't get me wrong — I am not invalidating the recording of improvisational playing; but you must understand that from a listening standpoint only there must be some sort of spark in the performance that translates through the speakers and into someone's living room, bedroom, etc. The listener can never be feeling the same emotional pulls as you, who will remember things such as what the room you were performing in smelled like, the jokes you told between sets, the interruptions, the twisted

cords and the drive home. All the listener has to go on is whatever is tweaking his speakers — and any incidental information you choose to supply via accompanying notes and whatnot. It takes a lot of work to translate your experiences to your listeners via only sound. That's why the best improvisational players spend a lifetime perfecting it. Living it day in and day out. Just so they can translate a little bit of their souls to a fortunate listener.

It remains that, for me, the tape was not engaging, and that is what I related in the review.

Dear Bryan:

Been doing some trading as a result of your review — like Hermanos Guzanos especially well.

Robert Winson
Santa Fe, NM

Brian,

Never knew the bass player for Minor Threat published a mag in Utah.

Tim Hinely
Dagger Zine

Neither did I.

Brian,

You may eventually see [name withheld out of consideration —bb]. In it I wrote a review of the [GAJOOB] compilation tape. I feel funny about writing about this — but I don't think I was very fair. What surprised me was the quality of the recordings. I thought a cassette underground would have a certain sound, garbled and distorted perhaps, like what I record. I don't know if expectations should have anything to do with reviews; and I think I was trying too hard to be clever in my reviews. I didn't mean anything personal to you or your magazine. I had wanted to include GAJOOB's address, I recommend it; but this was edited.

[Name Withheld]

To reject a tape because it is well-made, or because the artists on the tape take pains in the craft of recording their own work is hard for me to understand. I make no claims that the GAJOOB compilation is anywhere near being representational of the broad and diverse sounds emanating from cassette artists around the world. This would be impossible. I simply chose some of the things I personally enjoyed previous to compiling the tape. I believe the determining factor of inclusion on the tape was one of quality in content — not production. The technical means of recording for each artist varied from small 4-track cassette machines to small-scale recording studios, for what that's worth.

This morning I got your package, and it bears the distinction of being the first overseas publication that I have received which has been tampered with by Her Majesties Customs and Excise. Checked out and passed by customs. Bad news, Bryan — you are not subversive, pornographic, explosive or narcotic enough to be banned.

Chris Bethoud
Dollyhead International
London, England

Bryan Baker-

So how's the tape field going? I've been listening to a lot of industrial tapes lately. The folks at J.S. Laboratories are incredible — all of

their tapes are well worth getting.

Kyle Hogg
Bold Print

Brian,

I had a very good response rate from sending tapes off to people who said "trade" in their reviews last issue. Got to hear some excellent new music too, but here's couple dead address listings for you: EGG and Coz the Shroom both came back "return to sender." What ever happened to forwarding addresses??

In case you don't know, it's illegal to send tapes into Russia. If any of your readers had any plans to make any exchanges... zines, LP's and CD's and written material are okay, but NO tapes. Thought you should know.

Darrell Draeger
HERMANOS GUZANOS

Coz the Shroom's new address can be found along with the review of his new tape in this issue. I would appreciate hearing from anyone with any contact information regarding the now defunct EGG band.

Bryan:

The latest GAJOOB really made me think. Underground cassettes are rarely reviewed in music magazines. If they are, the reviews are shorter and appear in less prominent sections of the magazine. Cassettes receive secondary attention because most magazines cater to music companies with money — companies that send them stacks of free releases and buy advertising space. Of course, underground cassette artists rarely have money to advertise in or support magazines that might review their work. As a result, their work is ignored.

Most music journalists are snobs. They aren't really interested in bringing new and different artists to people's attention. They are more interested in reviewing the latest 'hip' band or doing a favor for someone at some music company so they'll receive more promo copies to sell at some used music store.

Maybe I've gone too far in the opposite direction, but I'm at the point now that I prefer receiving cassettes (or discs) recorded in a home studio. After hearing recording after recording

with the same old, tired, ultra-polished sound, it is refreshing to hear homemade recordings in which — strange but true — sometimes attention paid to composition and songwriting are more important than using the latest digital effects in some damn professional recording studio.

I once looked at my own role in the music world differently. I tried to interest record companies in my work (a big waste of time, energy and money). I tried to compete... to play the game... to tour, etc. Now those ideas are repugnant. I couldn't care less about trying to produce what some goddamn company wants to sell to a public that almost always chooses shitty music over something that actually has some artistic merit. The public, in general, will always prefer the worst crap imaginable. Suppose you finally get what you want — a recording contract and millions of people buy your music. What have you proved? Congratulations! Your music must be bland and emotionless. Otherwise, how would you have pleased the American public?

Perhaps in the future musicians with integrity will realize that appealing to a small group of people can be just as rewarding and mean a great deal more than playing and/or recording for the masses.

As more people realize that the music business is sick and corrupt, more people may possibly turn to other methods of creating and obtaining music. Great music still exists. You probably won't find it, though, in your local music shop. Today it is being produced in people's homes and you'll probably have to order it by mail.

People like the RUDY SCHWARTZ PROJECT and MICHAEL J. BOWMAN (to name a couple of favorites) are proving that recording and producing cassettes can be a rewarding and enlightening experience. I'd like to welcome other cassette artists to send their music for possible review in my magazine (*baby sue*, PO Box 1111, Decatur, GA 30031-1111).

The rest of the world may never catch on, but GAJOOB is filling a big void in music journalism. Thanks, Bryan.

Don. W. Seven
LMNOP / Baby Sue
Decatur, GA

baby sue

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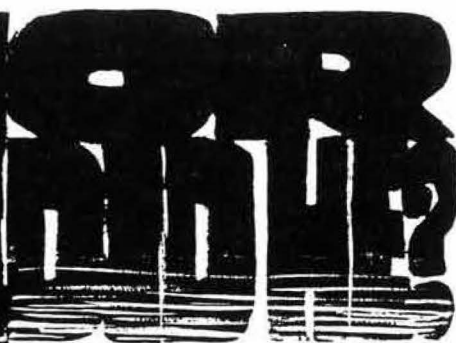
THE KING IS DEAD

Singer Suffers Heart Attack



THANK DARRELL

YEAH, AND HE DIED ON HIS THRONE TOO.



"YEAH, I REMEMBER HIM, WORKED IN THE SORTIN' ROOM. BACK ABOUT 1979."

CARRIER



"KEPT SINGIN' THE SAME SONG OVER AND OVER AND OVER."

WINDOW 3



"HE WAS PART OF OUR AFFIRMATIVE ACTION PROGRAM. I THINK HE WAS BRAIN DAMAGED."



"HE FIT RIGHT IN HERE AT THE POST OFFICE."



"A BIG DUDE WITH THESE FUNKY SIDEBURNS."

LOADING DOCK



"HAD NO IDEA THAT PEOPLE WEREN'T GETTING THEIR MAIL."

POSTMASTER

"HIS JOB WAS TO COME IN AND SORT THE MAIL - NOTHIN' TO IT REALLY -"



"WE FOUND OUT AFTER HIS PROMOTION THAT HE WAS STAMPING ALL THE MAIL LIKE THAT."



"BOY WERE WE EMBARRASSED!"



TOM FURGAS

Mark Kissinger talks to this veteran of cassette culture, opening up a number of topics, including one of a kind tapes, the glut, his album, favorite tapes, influences and more.

LITTLE FYODOR

Peter Tonks of COWTOWN talks to this Cassette, Performance and Radio Artist about Catharsis, writing and insects.

DICK BLUURG

Ashley Allen of PORKOPOLIS tracks down Dick of Suhumanz, Culture Shock, Citizen Fish and Bluurg Records fame who began releasing live tapes of local Wiltshire bands almost a decade ago.

MALOK

Jake Berry talks to Malok who talks about method and the compulsion to create within the extremities of the mind.

PAUL BONOMO

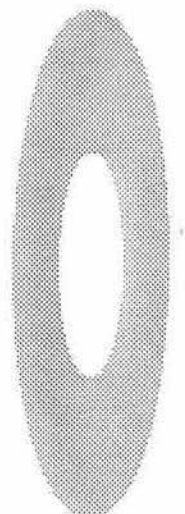
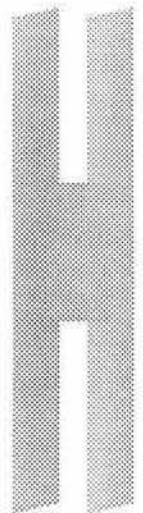
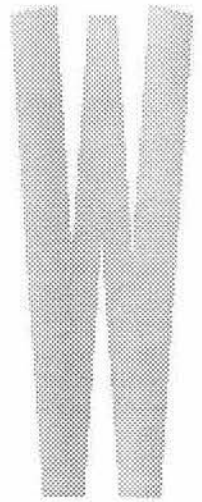
Paul interviews himself and talks about what he believes in. Musical masturbation, the demise of bands, honesty, anger, censorship, sex and the state of the homosexual male.

BRET HART

In the final installment of a two part interview (the first of which was conducted by Dick "Zzaj" Metcalf, the second of which is concluded by Mark Kissinger) Bret talks about a number of things -- and the telephone wires dash to keep up.

DON CAMPAU

Don talks with Dino DiMuro about playing live, great composers, hometapers and marriage and the hometaper.



Tom Furgas INTERVIEW

by Mark Kissinger

mk: What's the first thing that got you really interested in music?

tf: You mean way back?

mk: Yeah, whenever that moment was when you realized that this was what you wanted to do.

tf: It was sort of what I think most people are hit with: "Hey, I can do that." This kind of realization. When you're little, any music has a kind of magical quality to it, no matter what it is, and the idea that you can make that kind of magic yourself... I just knew that I wanted to do that. It was like "Hey, this is for me!"

mk: Do you remember how old you were at the time? Were you listening to something in particular when this realization was hit?

tf: Yeah, I was in Kindergarten.. the teacher was playing piano and we were singing little songs and I liked watching her operate this big instrument and I said, "That looks fun."

mk: So what did you do, go home and tell your parents?

tf: Well, they knew I wanted to take piano lessons 'cause they would see me... I would open up a storybook like it was sheet music and pretend I was playing on the table like it was a piano.

mk: Do remember what music you listened to when you were real little?

tf: My parents had a bunch of 78's dating from WWII and when I was five I wanted a record player for Christmas. I mean, that's all I wanted. And they got me one; a very nice little Capitol record player, red and white... it was beautiful. And after I got that, they got out all these 78's that they had stashed in the attic and I went crazy with them. And swing music was the first really big... that was before I discovered the radio and the Beatles and everything that came after that.

mk: What does music mean to you? What is it? What kind of effect does it have on you?

tf: It's sort of a way of organizing chaos in the world, kind of bringing it into focus.

mk: How so?

tf: Well, of course, when you create music, composing or performing it, it's sort of as though you're grabbing these sounds out of this continuum of sound that's all around you and molding it into specific shapes....

mk: And thereby bringing order out of chaos?

tf: Yes... it's not a way of controlling it but rather of selecting a bit of it and..not making it your own.... what is it I want to say?

mk: Do you think we tend to just grab those sounds that are our own?

tf: Well, let's say that no one could make music without having heard music previously, otherwise what would the result be? You'd probably just have a chaotic jumble. So, I mean, you're influenced by everything you hear, if you're a musician, and it's a way of reaching out and grabbing that particular group of sounds. But you know, of course, every musician has their own way of ordering that for them, just like a signature, so no two people are gonna make music at all similar.

mk: Unless you're signed to Columbia Records, then maybe

...

tf: Well, that's up to the producers, of course, and the sound engineers and the hair stylists.



mk: Who or what would you say has been your main influence in your composing?

tf: One of the biggest, of course was Frank Zappa, and that goes back to when I first heard him when I was 12 or 13 years old. It was like... you could do all sorts of ingenious and off-the-wall things and get away with it, or make it something really viable and useful. Through him I got into, uh.... I had always been... let's just say that before that I had always been into classical music and he used elements of that and he used a lot of different things, but he showed that you could use just about any influence, any style, and bring your own little zing to it. He was a big

influence when I was just starting to write, just starting to play around with it seriously, as far as composing goes.

mk: Any other influences?

tf: Eno, he's another. What he did is brought the "non-musician" angle into it; He himself is an admitted non-musician. And he showed that you didn't have to be particularly well-skilled in an instrument in order to... you know, there are other ways of making and shaping sounds than just virtuosic finger-play and so forth. He brought a sort of naive, untutored approach that I thought was refreshing and it sort of made me want to limit, to a certain extent, the degree of schooling that I would have in it, 'cause I wanted to keep it fresh and I knew that if I got too deeply into it, it would be like... discovering how the magician did all his tricks or something. It would lose that potency for me.

mk: Anything else?

tf: All of the classical masters definitely have something worth studying and deriving things from, if not directly imitating what they do then, just the mastery of the materials. I mean, of course this goes against what I just said about Eno, so it's always been kind of back-and-forth with me, wanting to keep it naive and untutored on the one hand and trying to master the materials on the other (laughs)... sort of a friction right there I've maintained, I guess. There are times when I deliberately do things that are incorrect, I guess you would say, just to see if I can't discover something that has been missed somewhere.

mk: Out of all the recordings you've done do you have any particular favorites?

tf: "The Son of the Mayor of Rain"

mk: Why that one?

tf: It seemed to gel a lot of ideas that I was working on up to at that point. I mean, I like to put out tapes and have a wide variety of ideas on them, and that seemed to have the widest variety and have each one individually be successful within itself as well. The pacing of it, the variety of sounds that I used on it, the whole package. It seemed to be as close to what I'd been aiming at, in that particular style anyway, which would be like pop/rock, I suppose. It just seemed to gel real well when I made it. I mean, I made it very quickly and I didn't eliminate anything I was working on at the time because everything came out so well when I was doing it. I just happened to be particularly well-inspired at that point, which I would say was the spring of '88. I put out a whole series of tapes at that time that just...one after another, bam-bam-bam, they were great one after another. Like, "48 Inventions" was one of my favorites also. I worked on that one, composing it, for about five years and recording it was pretty difficult too because

these are very intricate little pieces and required a lot of discipline to master and I tried to pace them and organize the whole set as a unity, and it came off very well, much better than I had hoped, so that one's particularly successful.

mk: Any others you'd care to mention?

tf: "Tonecolor Variations", although that was a collaboration. All I did... "all I did" (laughs) was compose this six-minute piece.. but it was a real challenge to write it, to make something that had that kind of flow and continuity at that length, and what Lennart Ostman..when he orchestrated and arranged them he did a brilliant job as far as...he brought out a lot of nuances in the piece that one version wouldn't have said all that it had to say. For example, the version for woodwind quartet, you can hear a lot of things in that that you can't hear in the piano version and vice versa, and the same for all the other versions. They all bring out different facets of that little piece and I'm real happy with that one. And, uh..."Word War Four" with Courtesy Patrol came out very well, I thought. We had a lot of good ideas, we had a lot of fun making it, and we had a lot of participants who also were equally enthusiastic about it. It was also made around that period of Spring of '88. That was about the time we finished it, but it was in that period when I felt really inspired. Then there's the EP that I put out. I'm real happy with that because that seemed to be a new direction for me although now I realize that's just one aspect... I mean it's not a direction I can pursue single-mindedly. It's just like I've added another facet to the range of ideas that I'm working with.

mk: While we're on the subject of EP, what was your first vinyl experience like for you?

tf: A financial drain (laughs). It was... I think because of the amount of money I was investing in it, I took it a lot more seriously than any other project I've ever worked on before, so it required a lot more recording and recomposing and... I created about a dozen or so pieces that were potentially useful for it and it was a matter of selecting and polishing those that I thought were the best, so it was very intense...by the time I was done with it I was rather tired of it (laughs), 'cause I worked very hard on it trying to perfect it and I was afraid it would become sterile by the time I was done with it, but fortunately I don't think that happened. And of course taking the tape down to the recording studio and sitting there behind the board while the guy's saying "Do you want some digital reverb on it?" And I said "Sure!" You know, slap it on! (laughs).

mk: Like asking if you want sour cream with your baked potato...
tf: (Laughs) Yeah, well, he was very accomodating and I felt like a real big-shot sitting there behind the board, you know, in this over-stuffed chair and directing him around, you know? And of course getting the test pressing was a real kicker and then getting the finished product, of course. It's always fun to, uh... anyone who's put out a record knows what it feels like...It feels like you've reached a certain amount of legitimacy, just having it out, even if you've had to do it yourself as a vanity pressing thing. But one interesting sidelight to doing that is that I take my cassettes more seriously now, because I realize that, even though I don't invest as much money into producing them, that should in no way indicate in any way that I should take them less seriously. Because now that it's done with, I no longer think of it in terms of all the money I had to spend on it and so forth. So now I listen to it and just think of it as a damn good piece of work and not just a financial investment.

mk: Did you send it out to many radio stations?

tf: A few. Not as many as I wanted to. At the time, I was too concerned with sending them out as demos to the record companies...which were summarily ignored, of course... and I had

a feeling that would happen but I felt it was something I had to try. I had to see what would happen. But it didn't seem to hit anyone particularly well, but...(chuckling, he shrugged)...(laughs) I shrugged, folks, okay? No, it's a ...(dammit!) Back to cassettes. It's a cassette magazine, remember? (laughs)

mk: Of your various collaborations, do you have any favorites besides "Tonecolor Variations"?

tf: The one I did with John Oswald, "Diesel Restaurant/Color Breathing", was especially good. We seemed to be in sync as far as...the material he sent me was eminently, uh....I'd hate to degrade it by simply saying it was "usable" but it was, uh...it seemed to strike a very good chord with me and I was able to meet it's demands, so to speak. I was able to work within the framework he gave me very successfully, I think, and that one came out particularly well. And this big collaboration I just did on EnDuration, which has twelve different contributors on it. It came out pretty good. It was sort of a collage more than anything because there were so many people involved that I got to the point where I just wanted to combine different people in different ways...sort of set them off from each other. The people who've heard that enjoy it. I recently finished a collaboration with Chip Handy, the guitar improviser from California. That's an area I haven't done much work in myself but I really enjoyed that because it was different.

And of course he's one of the great guitar improvisers. I rank him right up there with Henry Kaiser and Fred Frith myself. So it was a real honor to be able to work with him, and also it stretched me out a little.

mk: How did you two work? Did he send you material to work on, or did you send him stuff?

tf: He sent me a tape of guitar

solos he had done which he felt needed something and I added a second guitar to these pieces and I improvised them just as he improvised his so I improvised right along with the tape as though he were right there playing with me.

mk: Do you feel you've learned anything useful from being involved in the underground music scene for the past seven years?

tf: Yeah..

mk: Okay, like what?

tf: Don't take criticism of your work too seriously. The whole point behind doing it is... no one's in this cassette culture to make money, few people are anyway, so don't take the criticism seriously because you should just do what you want to do anyway, which is the whole point of doing it the way we are doing it.

mk: What else?

tf: You can save a lot of money on postage by not mailing boxes out with your tapes. (chuckles)

mk: (laughs) Oh, a very useful insight!

tf: Well, lets face it: most cassette artists probably have tons of boxes sitting around their houses anyway. Most likely.

mk: If they aren't sending them out, that's probably why!

tf: Exactly. Well, I think that's the way it ought to be. You know, there's no point in us trading cassette boxes. And at any rate, if you get a tape and you don't happen to have a box handy you can always go out and buy one. If I had mailed out cassette boxes with every tape I've sent out, it would be as though I'd mailed out an additional hundred tapes or something, as far as the cost of postage is concerned. And that can really add up. If you really want to get your music heard, you have to send out a lot of tapes and you have to conserve any way you can. Sometimes you even have to cheat a little at the post office by not telling them there's a letter enclosed. (chuckles) For some bizarre reason, they always ask you "Is there a letter in here?"

(laughs) and I say, "Oh, no! Huh-uh."

(laughs) Well, I mean, it's going by

weight anyway, so what the hell's the difference? I mean, the paper weighs 1/2 ounce or whatever and that's what's being mailed out is that weight, whether it's written material or a personal letter or a greeting card or whatever, it's none of their business. Or soiled underwear, it doesn't matter (laughs)

mk: Do you send a lot of those out?

tf: (laughs) Well, James Hill told me about...he wanted people to.. "Send me anything, something useful or funny or different or weird or whatever," in trade for his tapes and he mentioned some woman sent him a pair of soiled underwear. And he wrote her, "Thanks Barb: you know what's funny!" (laughs) That's what brought that to mind.

mk: Any other useful "cassette culture" ideas?

tf: Don't make a tape if you don't have any ideas. Don't make a tape just 'cause you want to make a tape. Don't bother. (laughs) No one wants to hear it. When you start making tapes, don't send out your first ten tapes. Keep working till you've really got it honed down to what you want. Don't make 90-minute tapes if you can avoid it 'cause they're too long, let's face it.

mk: Are you still doing one-of-a-kind tapes?

tf: Yes. As a matter of fact, I sent Bryan Baker an article about them. [see article in GAJOOB #6].

mk: When did you start doing them, and why?

tf: Well, I'd say I've been doing them ever since I started home-taping, even before I started releasing tapes. They were just for my own amusement. But the reason I still do them now is that they allow me to stretch out and do things... not take myself too seriously and play around a lot more than I normally would. When I'm making a tape specifically for release I tend to weed out a lot of extraneous matter or just try to make them conceptually coherent. But with the one-of-a-kind tapes I can just throw in any ideas that I feel like at any given time...and so they won't always work as a whole sometimes but that's the nature of them...to allow myself to stretch out a bit. And there's also a conservative aspect to it in that

instead of sending out dozens of copies of tape and adding to the general glut of tapes that are out there I'm just sending out one tape. You see what I'm saying?

mk: You think there's a glut of tapes out there? (laughs) Maybe... maybe even two gluts?

tf: (chuckles) There's a lot of stuff floating around, that's for sure, and a lot of it...well, I won't say a lot of it..

mk: Most of it?

tf: A...good deal... we could do without since, as I mentioned, people tend to pretty much just make a tape for the sake of making a tape.

mk: How many one-of-a-kind tapes do you think you've done?

tf: There's no way of telling. Must be a couple of hundred by now. Generally when I get a new piece of equipment I'll go crazy and do a lot of experimenting and playing around with it and I'll do a lot of one-of-a-kind tapes and send them out.

mk: What are some of your all-time favorite recordings, and why?

tf: The Beatles (white album): the variety and quality, just consistently brilliant from one end to the other. It's amazing that they were falling apart as a band yet still managed to put together such an impeccable piece of work. Uncle Meat by Frank Zappa and the Mothers of Invention: a lot of variety, a lot of great ideas; it's a masterpiece, it just doesn't let up. There are no flawed points in that album that I can think of. Zappa was pushing a lot of boundaries out at that point; very innovative. And it's hard to be innovative and a great musician at the same time, to invent practically a whole new style of music and do it technically well. Another Green World by Brian Eno: he showed how one could create all sorts of arrangements of different instruments, how one could make all sorts of heterogenous elements work together and create a somewhat seamless whole. He seemed to be grabbing at anything he could get his hands on and utilizing it. Also with that album he seemed to single-handedly create the "new age" genre. Zoolook by Jean-Michel Jarre: it's probably the best use of sampling combined with acoustic and electronic instruments that I've ever heard. Blue Oyster Cult's first album: they added an intellectual quality to rock that seemed to be lacking at that point. Their lyrics were very arcane and mysterious but seemed to have a lot of literary and philosophical references. They seemed, also, to be developing the heavy metal genre at that point. Starless and Bible Black by King Crimson: it seemed to sum up the progressive rock idiom of the late '70's without being bombastic or self-congratulatory. There was a lot of subtlety to it. Residents' Commercial Album; what can I say? Residents, you know? I can't really say anything about it. It's something if people haven't heard it, they're missing a great deal. Band on the Run by Paul McCartney...

mk: Pardon me while I draw back an inch or two (laughs)

tf: That's simply his best work ever, I mean his best solo work. He hasn't done anything solo before or after that has really matched it in overall quality. Speechless by Fred Frith: it seemed like he was taking the really experimental ideas of progressive rock and stretching them and taking them where they should have gone had progressive rock still been a populist idiom by that point, which would have been 1980 or so. There's a three-record set of Steve Reich's music that contains "Drumming", "Six Pianos", and "Music for Mallet Instruments, Voices and Organ". It's pretty much full-flowered minimalism and I don't think anyone does it quite like Reich does, or did, or still does. I think he himself disparages that categorization but he did some of his best work in process or minimalist music at that point with those three major pieces on that album. Hymnen by Stockhausen: he took the Cologne School of Electronic Music farther than it had ever been at that point (1966) and it's still a landmark album. A lot of home-tapers would do well to listen to that album and understand proper techniques for collaging. As the composer Mel Powell once said: "Writing



Little Fyodor

INTERVIEW

by Peter Tonks

Boulder avant-garde musician, Little Fyodor, has just released his first record album, "Beneath The Uber Putz". That's German and Yiddish for "Beneath The Big Penis", a phrase Fyodor borrowed from his friend Friedrich Nietzsche, who, along with Iggy Pop, Nathaniel West, and The Three Stooges, Fyodor counts as one of his all time favorite people.

To watch Little Fyodor perform anything from his repertoire of largely psycho-sexual material is analogous to peering through the observation glass at the Canon City Psych Ward, beholding a diminutive fellow decked out in a Value Village checkered suit and polka dot tie, who looks uncannily like how Woody Allen would look if he were a werewolf. His demeanor suggests an exorcism, or perhaps Janov's Primal Scream Session. Barry Manilow he ain't when he croons:

*"C'mon and pity me baby
I wanna slobber all over you
C'mon and pity me baby
Be my spread eagle guru"*

When asked if the screaming he does on "Pity Me", or for that matter, on most every song he performs his carthartic, Fyodor got extremely tight-faced, like he was set to blow his lid.

He knotted his fists, then he groaned, "Yes. I sort of feel if I didn't scream, I would explode."

Babushka, his organist and sidekick, scrunched up her nose, adjusted the neon-pink scarf she wears on her head, and added wistfully "For the next few days after a show he can hardly talk."

And what a show it was! The "Uber Putz" record release party at Penny Lane in Boulder is where Fyodor opened the show with an acapella rendition of "I don't care" ("I don't care about the economy/It has no effect on me/All I need to be happy/is a woman to screw, and a place to pee!"), and closed the show with one bad solo disco dance. It was an encore that put the students of "Fame" to shame. "I'm never really totally satisfied until I leave people in paroxysms on the floor. I like to see people throwing fits at my shows, speaking in tongues, and sticking their heads through the walls."

"Then you know you've put on a good show?"

"Then I know I've put on a good show," Fyodor replied, sipping philosophically upon his Busch. "People seem to like my shows. But generally they act like I'm not 'serious' enough for them to take seriously. Like they're watching 'Mr. Ed' or something."

On his and Babushka's recent tour of the Northwest, Fyodor said the audience in Seattle "smiled, but seemed ashamed to like the show. "But," he added "maybe I'm just paranoid. They kind of looked at me as if to say 'who is this jerk?' And my reaction was 'well, I'm just a jerk. What did you expect?'"

Babushka belched and said "That's my Fyodor!"

To the sheltered psyche it could be frightening, or revelatory, to experience so forceful a hanging-out of the dirty laundry of neuroses, insecurities, and human fears that Little Fyodor aptly does in live performance, via songs like "Won't Somebody Fill the Void?", "Nobody Loves Me", and "You Will Die." He pushes buttons of denial many haven't yet located. To some his rantings and ravings could be construed as self-deprecating.

Fyodor sees it differently.

"It's the abandonment of Ego. The abandonment of Pride. We're always putting on faces, to attract women, to make money, to get ahead in the world, and to impress people. It's such an expression of freedom to do the opposite. "I want an ugly girl" for

example - it blasphemes social expectations. The song's a nose-thumbing at those expectations, and a slap in my own face to live up to my own ideals. That's because both sexes place so much importance on superficial looks. But, I do myself - not as much as some people, but I still do. It's struck me as hypocritical, yet there's an inner truth to our being attracted. We're puppets of the 'Cosmic Game'. I don't like being a puppet, though. This song is a rebellion against my own brain.

What Little Fyodor does best is parody his own inner contradictions. Then, he rips these contradictions out of his brain and leaves them writhing and squirming on the floor. He could very well be the world's first Metaphysical Protest Singer.

"I'm not overtly trying to deal with systems, but more with my own brain. I'm expressing the basic cynicism you feel when you're 12 years old and you first realize how full of shit the world really is. My songs are an emotional exclamation, combined with cynicism about the people who are sucked up into the world of social expectation."

Since most, if not all of Fyodor's songs contain one or more of the "seven deadly words," the conversation turned to the resurgence of government censorship in the wake of eight years of Reagan, and to life in America in the 1980's.

There's a liberating feeling in being able to say what you feel, and part of that involves 'curse words' which you use all the time. I'm opposed to governmental censorship. So what if some think Ozzy Osborne convinced some kid to kill himself - that doesn't justify censorship.

"People fear things will get worse," Fyodor continued, and obscenity becomes a symbol for that fear. Mothers fear if their children hear a 'curse word', they'll run into the street and get killed by a car. The words represent anarchy, a lack of control to them. People want society to control them, because freedom is scary. When I was a kid I called myself a 'Nazi Polack Commie Hebe' because I thought it absurd the emotional attachment people have to certain words.

"The eighties, obviously, haven't been a time of expanded consciousness in America. But I'm not one to bitch about a decade. I bitch about all of existence. The first great truth of the Buddha is "Life is Suffering". That's my favorite truth. I have fun with that truth. It's all the truth I can handle!"

Little Fyodor was involved for a few years with the avant-garde group "Walls of Genius". Disbanded in 1986 after releasing 30 cassettes, they were generally well received in the national underground network. Since then, Fyodor feels he's been better able to embrace more of "my own total vision



of my demented, twisted perspective" without having to toe-the-line to others' sensibilities. Who are his personal favorites on the local underground scene?

"Naram Sin. I think they're doing interesting things with their explorations into noise. And City Of Worms - I like their hypnotic travels into the labyrinth of the mind. I think as much is happening in Colorado per capita as anywhere in the world as far as the underground scene, but no one seems to take you seriously unless you're from NY or S.F., and the local press seems to consider the only measure of success in being able to leave Colorado. I'd like to see the local media take what's going on here more seriously, and not on a second-class basis. I wish there was someone with Gil Asakawa's influence with a more open mind towards the underground culture. Asakawa's heart is bigger than his brain.

"Why am I in Colorado? I'm a misanthrope. I renounced New Jersey. I like to get away from people, and be in the middle of pine trees and chipmunks.

"I wrote 'I want to be the Buddha' when I first came to Boulder. I was depressed then, and depression makes you philosophical. The Christ parts of that song represent Nietzsche's view of Christianity. The Buddhism part points to what Buddhism could be. But I want my songs to be open to interpretation. If I wanted to tell people what to think, I'd just write boring essays!

As to whether feminists give him a hard time for his song "You give me a hard-on", Fyodor grimaced. Then he smiled. Then he grimaced.

"I always fear they will. Because I deal with sexuality in a base, disgusting way, to exaggerate various dilemmas I've been through.

Babushka leaned over and whispered "I'd never put up with him if he weren't such a good guy underneath all that. He's been a good guy since that day we first met... when I was pushing my shopping cart down Broadway in Denver and he pulled me into that strange art gallery. He treated me so good I decided to take time out from my previously miserable life and help him out."

Feminists of the world, take note.

Little Fyodor is not only a recording artist. His self-produced, avant-garde, "Under The Floorboards" radio show airs bi-weekly on KGNU, F.M., Boulder, and has been a forum for the real underground for seven years.

"I try to play the weirdest independent music on the airwaves in Colorado. I try to fill a need that would go unfulfilled otherwise."

To whom are both Little Fyodor's original music and radio show dedicated?

"To the insects of the world."



Discography

Beneath The Uber Putz
(1989) 16 songs, LP

P.O. Box 973
Boulder, Colorado 80306

or

c/o Small Tools Tradition
P.O. Box 8005, Suite 239
Boulder, CO 80306

Slither
(1985) 6 songs EP
P.O. Box 973
Boulder, CO 80306



Dick Bluurg

by Ashley Allen

I had the pleasure of making the acquaintance of one Mr. Dick Bluurg, age 29, during the English Subhumans "Live Export Tour" at the Jockey Club in Newport, Kentucky, on May 10, 1984 — seemingly not so long ago. This is the second interview, conducted Summer 1990, that Dick and I have done together, the first being for an early newsletter rag called *Altered Statements*. Dick is formerly of the Subhumans, Culture Shock and now Citizen Fish. He also runs an independent record and tape label called BLUURG RECORDS, probably best known for its Subhumans tape releases. What you are about to read is actually the 2nd second interview as the 1st second interview was lost (or stolen?) by the British post.

AA: So, Dick, to my knowledge, BLUURG is one of the first independent labels to offer cassette only selections of certain releases. Can you explain to us the beginning of BLUURG? (i.e., what, when, where, etc....)

DB: This casts my brain back a bit.... Way back when, after I joined the Subhumans, I got into the genealogy of the whole local situation. In the Subhumans, there was me, who used to be in a band called The Mentors. Bruce on guitar and Andy on drums, who used to be in The Stupid Humans. And Grant on bass, who used to be in Audio Torture. The latter two bands came from the Wormister area.

We got into making family trees of all the silly weirdo bands we all used to be in before. Even ones that never did anything but practice once — that sort of thing. And then I got into the habit of going to local gigs with a tape recorder and taping the gigs.

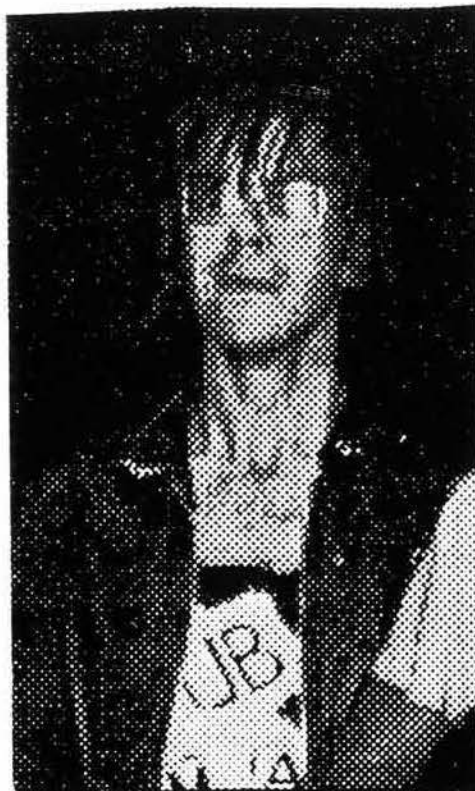
I thought, "These tapes are great! People should be hearing this music from the local area... So why don't I just sell them: put them on a list and take it to gigs and distribute it and see what happens.

It started off as a local idea, to promote local bands and get them further heard outside the area, including the band that I was in. So it was sort of self-promotion, and helping out other bands at the same time; and it also meant to give a sense of the history of what was going on. It started off with six tapes, and is now up to 79. It's slowed down in recent years because things have gotten a lot more hectic and, to be frank, my usual taste has semi-stagnated. Whereas a lot of people got into the thrash-metal sort of thing — I certainly didn't. But, then, in other ways, my taste certainly hasn't stagnated — is the glass half-full or half-empty, ya' know?

So, after I started putting those tapes out under the label, I thought the next step up would be to do an EP of the local bands (at the time): The Pagans, Organised Chaos, The A Edge and Subhumans. I set about working on getting them in the studio and recording one track of each to put out as the Wessex '82 Compilation EP. I was tripped up by the fact that the price of making records was way above what I had in my pocket.

At that point, a gentlemen called John Loder, who runs Southern Studios, heard from Derek of Flux Fink Indians, who was running the Spy Legged label that Subhumans was on, that I wanted to do a record. And he offered me the same deal as he was offering Derek. He'd put up all the money for pressing printing and distribution in return for 25% of the profits or 50% of the losses. This was just an offer I couldn't refuse, so I didn't. So Bluurg

INTERVIEW



Records was then started.

The tape thing carried on and Bluurg Records carried on, and the rest is history. The Wessex '82 EP sold out pretty rapidly and Subhumans were then capable of putting out records on their own label. Although the label was a mixture of me, John Loder and Ed Sullivan controlling it and doing it. And it led me to the freedom of releasing records by other bands, including The Instigators. Most, except the Instigators, tended to barely break even or lose money.

AA: How does Bluurg work? I've noticed releases by bands other than the Subhumans and Culture Shock on the cassette-only releases.

DB: Cassette-only releases are the cheap way of getting releases accessible to people. It's so much cheaper than doing a record. And records often fail 'cos a band splits or doesn't have the contacts to do gigs or people don't like them enough for them sell more than 2000 records. I take two or three thousand records as the break-even point — which it often is. So releasing a tape is a cheap alternative and can also be used as a guide to how popular a band is or how likely it is that if you released a record as a follow-up to a tape that it would sell or not.

So every time a tape came in that I liked or taped a gig I liked I would ask them if I could release it and if they wanted to do some art for it or if I would have to do it, etc. And then I'd put it out for £1 or so, leaving me with about 20 pence per tape, which isn't a lot, really, but it's not exactly a non-profit distribution either which only tends to last six months because people that do it that way don't get enough money

to pay off their phone bills. But it's not really for the money as much as it is a chance to get these bands heard by other people.

So that's how the tape side of Bluurg works. Just an inter-connection of phone calls and letters between me and bands, and it's all very quick and simple to get together — and there's a lot of other people doing it as well. Although the cassette side of the music "industry" is largely ignored by a lot of people who will go out and spend £7 on a record they don't really like but it has a good cover, but won't spend £1.50 on a tape by another band they similarly haven't heard just because it's a tape and not a glossy record. It's interesting, and also quite depressing.

AA: What are the prerequisites for your cassette releases? Are all Bluurg artists English or local Wiltshire people?

DB: The prerequisites are very basic: 1) I've got to like it. 2) (which is a subclause of #1) It must therefore be non-sexist, non-racist, non-bigoted, non-violent, generally have something to say or have nothing to say that doesn't offend anybody. If a band wants to sing about trees to some good music — then, fine. I'd prefer they sang about something more positive, topical or interesting.... so, anyway, good music and good words (although I generally tend to put words above music).

Not all the Bluurg artists are English. We've got No Policy, who are a hardcore thrash band from Montreal. We've got End Result from Australia. The unfortunate thing about these bands is that they've split up. There aren't geographical boundaries, but obviously I get a lot more English bands than anywhere else — because I live in England. After I saw the Instigators, I thought, "Fuck this, let's just expand and make it for anybody."

AA: Tell us about Bluurg distribution. I've seen your material in alternative record stores from New Orleans, Cincinnati, Boston, D.C., etc.

DB: Our distribution is handled by Southern Distribution, which is similarly linked to Southern Studios and John Loder (also called SID) who used to be linked to the cartel which included Rough Trade, Red Rhino, Revolver — that sort of thing. But because of the cartel's growing reluctance to distribute small

bands on small labels he decided to split off and form his own distribution which has done a good job and now he's connected up with distributors in Europe. He's got a manufacturing deal going on where SID can operate from Chicago and service the rest of the states cheaper and better.

AA: How many releases both cassette and LP/EP does Bluurg have? How many cassette only releases do you have and when will there be more?

DB: There are 79 cassette releases, of which close to 30 have been deleted due to people not buying them anymore. Even though most of the bands on the list have split up, I think people have a right to listen to these tapes of past music just as much as present music. It's good to get a sense of history from bands to see what they used to be like.

We've reached 23 records. The first one came out in 1983, so Bluurg is not exactly a mega-production sort of thing; but when you're in a band and doing a label your attentions get sort of divided and mine favor the band because it's more fun and more energy and it helps sell records better than putting my energy into the label; besides the fact that you can only do a certain amount of things without a certain amount of money (which is usually not very much).

AA: What differences do you see between Bluurg and major commercial labels?

DB: The only sort of link I've got with "commercial" business is John Loder. I don't deal with agencies. I don't deal with managers. I don't deal with contracts. I like to put prices on the front of LP covers. I think the price of records is disgusting — especially considering what it costs to manufacture them. The cost of making a record has maybe gone up 10% while the price you pay has gone up 80% in the last five years.

I'm doing it to get the music out at an accessible price. Now, it doesn't get out to as many people as a Debbi Harry album, but the principle by which it goes out is part of the message I want to get out. Looking at it from the worst point of view, it's sort of a catch 22 situation: you want to get the message out to everybody,



but the actual message denies access to everybody because the attitude behind putting out the records is one of cheapness and accessibility and not wanting to go through a million money-grubbing intermediaries. Frankie Goes to Hollywood put out a couple anti-war songs — and that's good — but this thing about prices and consumersim and commercialism really bugs me. People who used to give a shit about it as much as me, and now don't, look at me as being stuck in the past: "No one puts the prices on records anymore," "Why do we do this show for four quid?" — stuff like that. And sometimes I feel a bit on me own because I feel that prices have got to be cheap or it's not going to be done. But that's what beliefs are. They can adapt, but to absolutely be shot away just because of some sort of majority opinion that seems to be creeping through far more people than it used to is wrong.

Major commercial labels also censor what can be said on records. Not as heavily as they do, like, in Poland — but they actually do, like, cut out titles on record sleeves. And they won't release it if you're going to sing about anarchy, bombs, warfare, destruction, exploitation and so on. They want pop songs, they want love songs, they want the most complete mind-numbing, lowest common denominator trash to get everybody into the beat, get 'em on their feet and get stompin'. Well, it just stomps their brains along with it — and that pisses me off.

But I don't know what I'm gonna do about it. And if Bluurg just winds up releasing only one album a year by the band I'm in, I'm not too bothered about that. I don't see Bluurg as being any major task to get bigger and better and more successful in terms of finance and acquisition or fame. I see it as the best way to put a record out, doing it myself as an independent.

AA: What about so-called "Indy" labels which operate under the alternative pretense yet act like commercial labels?

DB: It depends to what extent they act like commercial labels. If they're gonna involve all these people in order to make more money, and they're not gonna give a shit where their records end up and how much they come out for then they're as bad as the labels like EMI accept they don't manufacture bits of armaments.

"So called" is a good word for it, actually. The independent charts in Britain today have got Kyle Menouge at the top most of the time 'cos she's on a so-called "independent" label. When she's at number one on the real charts and the independent charts it makes you wonder what's independent. Has it come to mean: not one of the four majors — Warner Brothers, A&M, EMI, etc. If so, there should be a re-definition of independent, especially when something as big as punk rock comes along. But, again, The Sex Pistols are on Virgin — yeah, right. There are a hell of a lot of independent labels that will never get on the charts because of all this trash that is put out on a totally commercial basis, and it's not giving the real independent labels any chance to get any sort of public recognition as to their existence. Most of them exist knowing that fact and don't worry about it. I say don't worry about it. The last Culture Shock record I released got on the charts for about four weeks, which is nice to see because it tells people the record is out; but the fact is, the majority of the people who bought the record wouldn't be reading NME anyway.

AA: Where do you get most of your radio airplay?

DB: John Field on Radio One and Cass Ford on Radio Bristol — the local offshoot of the BBC — have both played several Culture Shock tracks. Apart from that, because of where I live, my reception won't pick up any pirate stations — so I don't actually know who plays what, where or when. There's only one radio station in Britain that sends me any sort of regular playlist. A lot of American stations play occasional Subhumans and Culture Shock tracks, and those that send playlists get free records when I can afford to send them out. There are a phenomenal amount of radio stations in America — going by the playlists, I'd say there are around ten consistently good ones. I wish we had more stations like that over here. This Cass Ford woman is the only local person that, like, plays any real independent stuff. And John Ford is the only nation-wide DJ that plays it, as well.

AA:

Let's talk about touring. It's bound to push up some sales and interest. Tell me about Subhumans in America and where did Culture Shock mainly play? Where are you playing now?

DB: Touring certainly is the best promotion for selling records — there's no doubt about that. The more places you play the more people hear the music, the more people recognize the name when they see the record in the record shop and the more the record shops stock the records — and so on and so on. So the way to get record sales is to play lots, and as many places as possible.

The Subhumans tours of America in '84 and '85 were fantastic. They lasted four or five weeks each, ranging from coast to coast, as they say. The first one was probably the best because it was so huge and new and we really opened our minds as to what it was all about — it's not just Kojak and Starsky and Hutch. For the second one we knew the ropes not to get hanged in and which part of the cities not to walk in late at night — that sort of thing. People were very open-minded. If they thought you were shit they would say you were shit, if they thought you were good they'd say you were brilliant. In some areas they couldn't believe we actually came from England to play in that area. There were also a lot of good supporting bands, lots of good P.A.'s, well-organized shows. A lack of violence, in general — we had trouble at maybe two out of twenty-odd gigs; which isn't a bad thing, especially for 1984-85. A bit of uneasy gang mentality in L.A. Pretty stupid, actually. I didn't really enjoy doing the L.A. gigs all that much. Performing was all right, but the actual set-up, being the promoter's golden boys sort of thing was unavoidable because he put the money up to get us there and back, and we knew no different. So we had to do two or three gigs for him. The first of which was the Inter-PIC Stadium which was around 3500 people. But it was too expensive to get in, too many underhand dealings, cocaine dealings and that going on in the background of the promoter's whole organization really put us off in dealing with him again.

Culture Shock never did play in America. Mainly because nobody offered us any tours and, let's face it, it's not really that easy to organize a tour in a country so big from 4000 miles away. My phone bill is already heavy enough from people just

13 miles away. Unless you agree to work with people like the Subhumans' previous promoter, which we didn't what to do. Not that he even offered to do it for us anyway. So Culture Shock went to Germany, Holland and Belgium and Ireland and England, Wales, Scotland several times over, doing about 200 gigs all around Europe, basically.

My new band Citizen Fish has just been offered a four or five week West Coast tour of America by a chap named Roger who lives in L.A., who is not an agent or a dealer fuckhead, who seems to be, from phone conversations and letters, a straightforward sort of chap who wants to bring us over here as tourists and get us the gear and get us the gigs and promise us no extra money at the end of it, but a bloody good time meeting all sorts of decent people, I hope, over there and playing gigs.

AA: Did you ever think that Bluurg would reach and influence as many people as it currently has?

DB: This is fairly impossible to answer unless I go back to the state of mind I was in around 1981 where I once typed out a letter to a chap and, for some reason, didn't send it and tucked in a drawer and found it about five years later. It was enthusiastic about the fact that, "Wow! Since the release of Wessex '82, I've received ten letters!!" And that's me going, "Whoa, I've received ten letters in like a month." So, I guess, in comparison to that, I should be quite amused or shocked that it did reach that many people, but between five to ten hours a day it's a continuous thing that probably won't stop even when I have, whenever that will be.

Initially, I didn't really think in terms of how successful it might be. I just put everything I had in my brain and in my spirit into doing it and just enjoyed the actual fact of doing it. The reaction came later. That's always the best way of doing things. Don't look forward to success or failure, but just actually do it with 100% enthusiasm, and that enthusiasm will show in what you do and, therefore, more people will get enthusiastic and it bounces back and that leads to more and it carries on until it reaches the point where either people get bored with it or you get bored with it. And when one side drops the other side will drop. So far that hasn't happened. There's been a couple ruffles here and there. It's slowed down a little bit; but if I increased my letters or got an office and hired people it might get bigger and bigger until I finally killed myself or went into an asylum. I've really got no ambition to make it into a sort of conglomeratory, multi-faceted thing because there's enough facets as it is.

AA: How do people buy directly from Bluurg and what do you suggest they do to get Bluurg in their own hometown or postal box?

DB: The address is: 2 Victoria Terrace, Melksham, Wilts, England SN12 6NA. By the way, I'd like to intersperse at this point that Wilts... people must think, "Wilts? What, droops and falls over?" Just in case people may often wonder or sometimes wonder, or if maybe one person in America wondered once. Wilts is actually short for Wiltshire. A shire is a like a county. And there's a place in Wiltshire called Wilton which used to be the home or central point of the shire called Wiltonshire. Then it became Wiltshire. Then Wilts.

***I just put everything I had in my brain
and in my spirit into doing it and just
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The reaction came later. That's always
the best way of doing things.***

it. If you can't, then that's tough shit for me. If you can, then that's good news for me.

Talking about post, why is it that every letter from America has the stamp in the top right-hand corner? Just like you were taught in school. I figure that either the people at the post office are putting the stamps on for you, or no one's thinking in terms of getting their stamps un-stamped. If you put it at the bottom left-hand corner there's a good chance it won't get stamped at all and you can use it all over again. You may think this is like petty thievery; but so many cents times so many times of doing it can afford you to buy a beer after four months.

AA: What was the general response when you first decided to make cassettes available?

DB: Nothing happened for the first week or two, and then somebody ordered all the tapes. Then people started sending off for mainly the Subhumans tapes and then others as well. The attitude in '82 was that this was a new label and new bands so let's try it out, let's go for it. There was none of this preconception or attitude that if the band hasn't been heard it's probably not any good. There's probably a good thesis somewhere in there that somebody should write down. Why is it that ten years ago people wanted to check out new bands, but now they'd rather pass if they haven't heard of the band?

AA: Is the truly independent cassette thing much bigger in Europe? I know I feel that it's just starting in America. What countries and cities in Europe seem to have a living culture of cassettes with stores, radio shows, labels, bands, etc...?

DB: I have to admit that I'm not in much contact with loads and loads of different cassette labels in Europe. I get lists sent through to me and I pass them on through the post to other people; but I don't purchase many cassettes myself. My cassette collection is approaching close to 1600. Actually, you may be having the same feeling I have. How do you know that it's just starting in America? How do I know it exists in Europe? It's just a case of being told by other people. I know there's a lot of cassette labels and there always have been. They come, they go. But there's always a good amount of tapes that you can get. You look in the American publications like Maximum RocknRoll or Flipside and there's always plenty of cassettes in the classifieds or being reviewed and whatnot. The feeling that it's just starting is probably 'cos it's so hard to get cassette songs on radio stations or into record shops because they're produced independently and they haven't got a colored cover and shrunk-wrapped with fuckin' \$10 written on the outside.

AA: What are you up to now?

DB: I'm singing now with Citizen Fish and we have a new LP out called "Three Songs in a Tract Environment." I've released an album by a reggae band — which is a first for me. They're called The Rhythmites. I put the LP out and, for once, I even got some posters done and stuck them up around London record shops and things in order to promote the record more than just doing hand-outs. It didn't actually work. They even did a video for which I put up half the money, and that got on Snuff TV which was a video show that played for about six weeks and played nothing but

Malok

by Jake Berry

Malok lives in an upstairs apartment in the small town of Waukau, Wisconsin with his cat and his demons. For years he has created cassettes, writing, collages, and psychedelic inkblot glyphs, all of which reveal in their uniqueness an artist as brilliant as he is bizarre, enormously intelligent in his idiosyncracies. To confront a work by Malok is to enter alien territory. Only faint twisted reflections of the old world remain as one is initiated into what lies beyond the edge. Without a doubt Malok is one of the contemporary masters whose discipline it is to expand the peripheries of our species.

1. Let's start at the beginning. Why and when did you start writing? collaging? painting? making tapes?

Well, been writing since I could. My stuff is spurty, don't like "assignments," etc. Rules pretty much meaningless & admit that 90% of what comes out has no real point or intent to inform, etc. figure out it's been said better before or anybody with 1/2 a brain'll know the shit anyway. I think (in every strata) my concern is more with the method or process - the product seems beside the point, especially regards collage & audio stuff. I just do it & whatever anyone thinks or feels about it, well that's their business, eh? I really only consider my ink glyphs original & unique in the universe, since as far as I can ascertain, there's nobody doing anything close to their particular process. This all started about 13 years ago in earnest, going thru stages to the point where it has become pretty set in; so the glyphs can go till my fingers drop off. Collage, found sculptures, audio stuff can pretty well pinpoint to the mail "art" discovery in 1985 & regard your eminence, Mr. Berry as the catalyst, etc. The why? A question we all grapple with & probably uncomfortably tied to the pompous sounding, but true neverthe-

INTERVIEW

less, the will & compulsion to create. The creation of something that has never been seen or experienced before. And we ain't talking nature paintings or pottery here. Whatever.

2. Do you see your work as part of a tradition, or more idiosyncratic, isolated? or possibly both?

I tend to believe that I work & create from a Critical Void. I don't discount osmosis or subconscious subliminalics, but what comes out of the filtering process is my own. At least again, can say with certainty regards my glyphs; they are virgins. Whatever.

3. Is your work extreme because you live that way or vice versa?

If somebody watched my ostensive physical "activities", they'd probably say I do nothing (at least in last decade), so yes, the extremes are played out in my works. I push the limits because that's the only avenue left, it seems. But then there are people in the network who I'd be leery of, so who knows? But I do know that I've got a very low tolerance for "cute" eh.

CONTACT:

Malok
PO Box 41, Waukau, WI 54980



GENERIC COMIC STRIP



MATT Fowler ©1988 SPONGE studio

Paul Bonomo

INTERVIEW

WORDS FROM HIS RIGHT HAND

by Paul Bonomo

P. Hi, Paul.

Paul Hi, Paul.

P. Let's talk about your tape "Songs From My Right Hand". What's it all about?

Paul Cock-n-roll. Musical masturbation. Music to get anyone hard. I mean it. I'm very proud of this tape. It sums up a lot of me and a lot of what I want to say.

P. You played everything yourself, right?

Paul Yeah. I started playing keyboards when I was a kid and wrote songs ever since. When I got my first Casio I started writing for real and recording. When I got my 4-track, I really went off -

P. Got a lot of songs hanging around?

Paul Definitely. A lot. A lot that I wouldn't do now, I dunno. I've always written and played all my music myself, so what I record is what I'm into at the moment. I've never liked bands, never. I always wanted to control them and be the front man and do all my songs. And that's the way it should be. So finally, after all this time I realized that that just wasn't gonna happen, so I said, Fuck it, I'm putting out my own music how I want it and how I write it and how I play it. I have no regrets because now I'm doing what I totally believe in, so there's no way I can lose.

P. Who are your influences?

Paul I hate that question. God, I hate that question. If I tell you what I like then you'll instantly compare my music to what I'm into. Frankly, I love and hate all music. Go with that.

P. Fair enough. What's "Eine Kleine Totenmusik?"

Paul That's the label for the tape. Right now, I'm in a noise band called Testicular Momentum and it's their label, really. They have two tapes out. My tape and their two tapes, that's the whole catalog!

P. You're in a band? I thought you said you hated bands.

Paul Yeah, well, I hate the bands I've been in. They've all been bogus. But this band is different. For one thing, I get along with the members, which never was the case in any of my other bands. And it's the first band I've been a guitarist for. And it's noise, which makes it experimental and fun.

P. So what do you think about the music scene in D.C.?

Paul Didn't know there was one! I don't know. As I said, bands don't work out for me; and around here, or anywhere, to get shows and to be noticed you have to be in a band. You just have to. And not only that, there really aren't many places to play at all, not like in other cities. And also, the two main scenes were hardcore and go-go, and both sort of fizzled out. I used to be heavily into Go-Go but that died before it ever really began. Anyway, I never did and still don't want to throw myself into a "scene" or type of music. I know everybody says that, but with me it's for real. I do my own thing.

P. Talk to me about the lyrics on the tape.

Paul I don't know. I guess I'm into honesty. Cuz a lot of the lyrics are straight-forward. A lot of things anger and concern me.

P. Like what?

Paul Sex. I love sex. I love sex with guys. I love guys. The state of the homosexual male is on my mind all the time. I want this tape to be for those who dig sex and honesty and not letting people tell you how to think. So many gay men make me sick. They're so quiet and passive and never stick up for themselves, especially in D.C. Well, fuck that! I'm into telling people how I feel and what's going on. I want this music to turn people on. Make them want to go out and fuck and have a great time.

P



You seem to think that gays have a long way to go.

Paul We do. It's time to go out and be loud. Gay culture is ripped off a lot, from everything from guys wearing earrings to Madonna. Well, I claim what's mine. I do my own thing. David Bowie once said he was gay to further his career. How do you like that?! What about the people who are really gay, Where are they? Noone ever dares to go all the way. Fuck that, I do.

P. I think all those art censors, i.e. Jesse Helms, have a lot to do with this too.

Paul I hate those fuckers. What's funny is that those assholes inspire me to be even more loud and obnoxious. I say, let them come to me. Let all those tight-ass, homophobic, narrow-minded S.O.B.'s come right up to me so I can throw my erotic fag-rock right back in their bloody faces!

P. Maybe you should call the tape "Songs for Guys".

Paul Oh, don't get me wrong. I may mouth off about being gay a lot, but that's only because it's always on my mind and I'm horny all the time. The tape, really is just about me. About growing up in a spoiled and ignorant suburban home. About being sexually frustrated and wanting to fuck anything in sight. About falling in love with people whose names you don't know. About worrying about your dreams. About being angry with the world. About isolation and living in a fantasy world. And sex, sex, sex.

P. So I guess you really just answered my first question; what the tape is about.

Paul This and so much more.

P. Anything else?

Paul Yeah. I'd also like to add that I correspond with anyone and everyone. I love getting letters and meeting new people. So if anyone wants a tape or just want to get busy with me, write to:

Eine Kleine Totenmusik or Paul

P.O. Box 10410

Arlington, VA 22210

1600 16th Street NW Apt 803

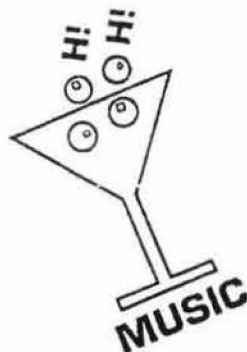
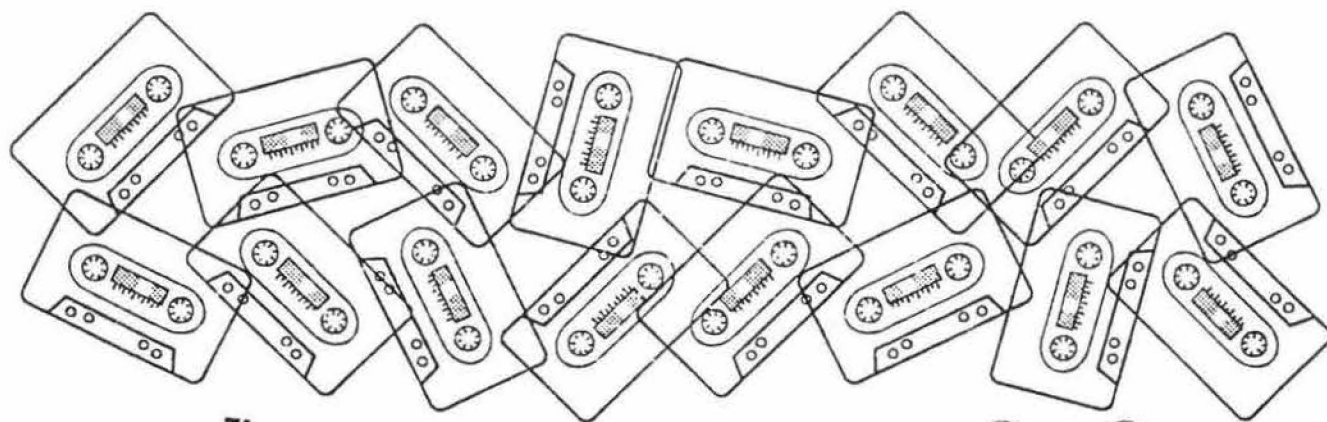
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One more thing. Read the review of "Songs From My Right Hand" in this issue. Bye Paul.

P. Bye, Paul.



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Bret Hart

INTERVIEW

by Mark Kissinger

MK: What's the very first music you can remember hearing when you were a kid?

BH: "The Firebird Suite" and "The Nutcracker Suite" were two things that I demanded I hear all the time when I was, like, not even talkin', but I'd pull it out and if my mom wouldn't play it I'd start breakin' shit, right? And I guess it couldn't have been too long after that my parents thought, "Hey! He's really into the classical music. Let's take him to an actual performance." So my dad took me to this symphony when we lived in Jamestown, NY, and the players came out onto the stage and the guy came out with the sousaphone and I freaked 'cause I thought the bell was a big, gaping mouth or something and I just totally freaked out and my dad had to take me out of there because I was really upsetting everybody, screaming, kicking, going nuts. And for a couple years after that I'd have these nightmares where this sousaphone with legs was walking down the mountain on which this symphony hall was towards our house, and I remember in one dream it getting almost to my bedroom door before my dad came in and turned on the light and chased it out. But the ironic thing is that ten years after that I ended up playing sousaphone!

MK: How did you come to play guitar?

BH: A really good friend of mine named David Chase... He was a finger-picker on acoustic guitar and I used to hang around and listen to him play and one time I said, well, can you show me how to do some of that and he said, "Sure." I rummaged around my folks house and found an old Sears Silvertone acoustic guitar, a real piece of shit, and that's where I started learning how to play.

MK: How old were you at the time?

BH: I was about 14, I think. And the thing is, he started me right in finger-picking...none of this "Mel Bay strum" bullshit, you know? He was real fond of stuff like Tom Rush, James Taylor, Stephen Stills back when he was playing a lot of acoustic stuff, and such, and that's the kind of stuff that he was teaching me how to play. And here's another weird thing I got so involved in playing guitar that I sort of...he taught me two or three songs and then I just started doing it on my own all the time and a couple years later when I went off to college I got up the gumption to audition at the college coffeehouse and ended up gettin' gigs there and I got in contact with him and said, "Hey, Dave! How'd you like to come up here and play in a coffeehouse with me?" And to that day, he was a way superior player to me but he had never performed, so, like, I got up on stage before he did! And then he came up and we became The Half-Baked Band, in about 1977, and played a few shows. Then he graduated from college and went off somewhere and got a job and then a couple of friends of mine that were in school there and I formed a trio, sort of a folk thing, and did a lot of instrumentals and a couple of things with singing and whatnot.

MK: Were those cover tunes or original stuff?

BH: It was all original stuff and really intricate. The other two guys that I was playing with at the time were John Porchello and Tim Costello and both of them had very stylized finger-picking techniques, as did I. Mine was totally thumb and forefinger and Porchello was a whole

right-hand finger-picker and Tim Costello used about half of his right hand and both of those guys had a lot of classical background, they'd actually taken guitar lessons from someone who really knew how to play. I have a couple of tapes of stuff that we did back then, one radio performance that we did, that were pretty damn good. I still feel good about them. I feel like we were doing a pretty high-quality acoustic thing. Then I got into a band...there were three brothers, the Ploth brothers. They were looking for a lead guitarist for this band that they were forming. It was gonna be all cover tunes and I saw a poster up at college that said, Beatles-Kinks-Stones...We need a lead guitarist," or something so I called them up and went to this audition and I had never ever played a solo in my life at that point!

MK: That took balls.

BH: (laughter) Well the thing is, I had kind of squandered some of the money that I should have been using to pay for books and stuff and bought this electric guitar. I bought a Music Man Sabre, it was really good. It was as good or better than any of the Strats you could get at the time and I was really itchin' to just go out and play really loud, you know? I was really infatuated with volume at that time and I saw the Beatles and thought, well, that'll be kinda fun, those are all rudings for the most part, and went to the audition and they were, like... they didn't know whether to welcome me with open arms or kick my ass! But I ended up gettin' into the band and the band was called Trouble Boys. In addition to the Beatles and Kinks and Stones stuff we did tunes by Them and Procul Harem...oh, man, it was fun! It was really, really fun, and that band went on for about a year. But the thing is, I had a problem with those guys because they wanted a guitarist who would play exactly like the record. There was this ongoing dispute between me and everyone else in the band where I was saying, "Why the fuck would somebody pay two or three dollars, which is what cover charges were going for back then, to come in and hear something that they could spend two or three dollars and buy the original version of and listen to it two times and they've made their money back? Don't you want to do some interpretation of these songs?" And they didn't, and that eventually led to a rift that was too big for me to continue being in the band and I sort of was replaced during a vacation. (laughter) I came back after a vacation and I didn't hear from them about when the next rehearsal was gonna be...(more laughter)...and after about four weeks I had a feeling that perhaps I wasn't gonna be going to any more rehearsals with that band, and that was the case. And then they started playing very accurate versions of songs, without a lot of liberties being taken. And I guess they were happy, I don't know. So I formed another band right then called Johnny and the Lawn Chairs, and I was quite taken with some reggae at that point and a lot of what was happening sort of as a direct result of punk...people were beginning, in that part of New York state to know that punk was around '78, and Elvis Costello was very large up there at that time, the first couple of EC records, Talking Heads, Patty Smith Group...uh, a lot of people were going back and rediscovering the Stooges, the Velvet Underground, and stuff like that. So anyways, there was a lot of this sort of what was being called "next wave" happening in that town. The college I went to had a large music school at it and there were scores of bands in that town, a very small town. Any night of the week there was live music that could be seen, usually for free. There were maybe eight different venues or bars where bands could play and there were so many bands that hardly anybody ever got paid, but it was

fun: you could get out and gig your ass off. Johnny and the Lawn Chairs played some original tunes, played some reggae, did some covers, did some real weird, uh, accidental funk, owing largely to the bass player really not knowing what he was doing, and it was great. Naivete is a nice thing. So anyway, we reached the summer vacation, everybody went home and by the next semester none of us were interested in playing together anymore. And besides that, I was gonna graduate real soon, which I did, and I went back to Syracuse and tried, in vain, to get another band together and ended up mostly playing with that guy John Porchello, who also had a couple of electric guitars. He and I would get together with this old friend of mine named Mark Magee, who's a very good drummer, percussionist, and filmmaker and everything else. He'd get together and write these very complex songs, we could never find a bass player, and the nature of Syracuse at that time was that you had to have the bass, drums, and guitar at least up there on stage or you would never get a gig. So that never happened. Well, then about a year-and I graduated, or so, I met a drummer named Jim (unintelligible name), astonishingly good, he aspired to play with Zappa and had since he was 14, imagine that. Most people never even heard any Zappa before they went to college and here's a kid who was 17 at the time and could play the early Mothers' stuff and right on up. He was ready to go and audition with Zappa right-fuckin'-now. And I met this guy through his brother who was a beer-drinkin' friend of mine and we started playin', and all of a sudden here's a drummer...uh, and I met this really naive bass player whose name was Jerry Mulvey, and the three just had a really interesting chemistry and we were playing stuff in really bizarre time signatures, all kinds of polyrhythm goin' on, and very difficult to categorize, but it was this highly structured, complex music that had a really sort of rough edge on it. It had a really rough rock edge to it though it was rarely in 4/4. Anyway, we became this band called the Blunt and we played out a number of times in Syracuse.

MK: Did you guys ever record anything?

BH: Yeah, oh, I've got working tapes...I've got about nine hours of that stuff. But this is before I knew anything about quality recording and they're on, like, Realistic Super Saver tapes and things that might have had a record recorded on it before and, like, "Oh, here's a tape! Let's use that!" And so the recording quality is really shitty. So as you know I went in the Navy, right? And all the movin' around in the Navy did not permit me to ever get any kind of associations that were lasting with anybody. Met a lot of good players... Met the guy who turned me on to multi-track recording, who was in the

Marine corps and was a bass player. He had a Fostex X-15, y'remember those? He had one way back in '83...they were really quite new then and expensive as hell. One of those things cost about \$500. They sucked. But he showed me his and I flipped and had to have one. So he's the guy that got me goin' doing this, uh...cassette road. Oh! And when I was in Monterey, California, learning Korean language I responded once again to an ad that I



had no business responding to (laughter) that I saw in a music store. It said, "Ondas Do Mar-traditional Portuguese band seeks horn player (laughter), preferably very familiar with traditional Portuguese music", and it said, "Call Tony", so I called this guy up and I said, "Hi, Tony, my name's Bret Hart, I play guitar, and I'd like to audition for your band." (laughter) And he said, "We're lookin' for a horn player", and I said, "I know but I've got quite a few effects here and I can make my guitar sound like a couple of horns," and he said, "Well, do you know anything about Portuguese music." And I said, "No, I've never even heard any." (laughter)

MK: Obviously you were the perfect applicant.

BH: (laughter) Anyway, he permitted me to come out there and audition and the guys liked me so they invited me into the band. So I became a member of Ondas Do Mar, it means "waves of the sea", and we played all these really cool numbers. Portuguese music is unbelievably cool, it really is, really fun, and you get these 80-year olds out there just kickin' their feet up when you play it. And we would play, like, chicken barbecues and wedding recep-

tions and it was always really, really fun and we would always end up getting really fed. But the thing is, whenever we played out and we'd take a break, and this happened numerous times, an old guy would come up to me, right at me, he'd walk up and say, "Hey! (laughter) You're not playin' it right!" And I'd say "what do you mean?", and he'd say, "That's not the way it goes" and I'd say, well, what's wrong with the notes I'm playing?" and what started out as a heated discussion...I'd either end up makin' friends with the guy and convincing him that we don't have to play it that same way that it's been played for hundreds of years or the guy would get all pissed off and go stompin' away and maybe tell Tony's dad that he should talk to his son about this guy in the band or something like that. So anyway, we played and played and played and I noticed after a while that only the drummer, Tony, and the keyboard player, whose name I forget, and I were the only ones who showed up for about 70% of the rehearsals and the other band members just blew off most of the rehearsals, and it was starting to piss me off. So I had a bunch of music

of my own that I'd written and I had it down real tight but I didn't have a band to play it, so I talked the drummer and keyboard player into forming a satellite band and we called it X's for Eyo's, and whenever the other two guys wouldn't show up for practice, the three of us would practice our songs. We never played out, not once, but I've got four songs by that band on tape and they're really fuckin' good, it was really fun stuff. One of the tunes that we did was one that I had done previously in The Blunt. Did you ever see a 50's horror, ...radioactive ocean menace-type movie called "Horror at Party Beach"? We did a song called "Party at Horror Beach," where...this is after the movie...everybody knows the monsters are there but these teenagers, all stoned out drinkin' cheap beer, they go there for thrills, and some of 'em get killed, y'know? It's, like, this macho thing. "It's a wonderful way to die," that was the chorus of that song. So then I went to a bunch more Navy schools and was separated from my musical instruments most of the time. Finally got sent to Korea, reunited to all my stuff, and that's when I went gung ho into the four-track recording. And I believe that's when I started reviewing for Sound Choice and Option, it was around '85 or so, and got turned on to tons and tons of really good stuff. Reviewed lots and lots of cassettes, sent in a lot of my cassettes, got maybe 20% of 'em reviewed and the rest of them vanished into cassette limbo, and got to know lots of people. And while I was in Korea I got very, very interested in Korean music. Not Korean pop muSiC but Korean traditional music. And then I met my wife. She was very helpful in getting a better orientation for the country, and that's part of the reason why I was able to get all these native Korean gongs and stringed instruments and whatnot that I brought home with me.

... who cares about the quality of the materials? What's important is havin' 'em.

MK: So, what was living in Korea like for you?

BH: I was not an officer in the military, I was an enlisted person, okay? There's a big difference, financially, everything. I got there in March of '84 and I had heard from guys that had already been there that you could go out and find a one-room apartment for, like, \$30 or \$40 a month, so I'd already made up my mind that when I got to Korea I was gonna find one of those small apartments and set up a painting studio for myself 'cause I couldn't paint in the barracks. 'Cause you've always gotta be ready for some fucker to walk in and inspect the place, right? So within two weeks of arriving there I'd found a 9' X 16' room with cold water for \$30 and set up a painting place there and it was pretty great, 'cause when I wasn't workin', I wasn't hangin' around the military at all, I was out in my place doing paintings. And I had a guitar out there and a little cassette deck so I could listen to tunes and it was nice. The whole time I was in the Navy I tried very hard to keep it as much a day-job as I could...I wasn't participatin' too much in all this "Navy unity activity." I went to work, I went home. Anyway, I was a Korean translator in the Navy so it was pretty easy for me to interact with Koreans. I'd been taught how to speak the language politely, a very formal version of it, and knew how to honorify older people and do all the right things when you conjugate verbs and stuff. So, I generally had a pretty darn good relationship with the people that I lived near. It was great; I really enjoyed livin' in Korea. The first time, I was there for a little more than a year, then I went back to Maryland for two years, and then I went back to Korea for a little over two years, and it was really fun.

MK: When did you get involved in the visual arts?

BH: My family encouraged that right

from the get-go. That's way before music. When I was in 5th grade I participated in the "elementary-schools-Allacuso, NY-best-artist-competition" and won (laughter) and I got to go to Syracuse University for a free class when I was 10. Art 101 Color & Design or something like that. I don't remember very much about it except that the girls in the class thought I was really cool 'cause I was 10 (laughter), and there was an endless stream of free Coke comin' my way 'cause I was "the kid". It was pretty great. But in college, and in high school, I was always very, very involved in art, and in college I could have been a sculpture major but chose English instead during my last semester there. I just had to declare a major and I said, "Well, English will probably get me a job faster than sculpture." Since then, when I joined the Navy, I went really gung ho on painting, and that's been my main visual art during the last seven or eight years.

MK: Are you doing much painting now?

#1: Right now, no. For the last seven or eight months...incidentally, I bought a lot of painting supplies in Korea before I left 'cause they're a lot cheaper over there. You can buy a 7' X 40' roll of canvas for about \$30. Really cheap. And a toothpaste tube-size of oil paint runs about a buck. Any color. I don't concern myself with the quality. I'm just interested in whether I can afford it. I mean the colors are bright, they don't chip off the canvas. What more could you want? I don't use brushes so (laughter) I'm not concerned about the quality of the paint on a molecular level. I really pile it on.

MK: What do you use?

BH: I use my hands and spatulas and, uh, small trowels and palette knives and pencils and chopsticks and any old thing.

MK: Hell, I suppose that if I could get paints for a buck a tube I'd use spatulas too! (laughter)

BH: Bet your ass! When it's that cheap you can just glop it on there. I mean, you really take the life of the painting into your hands when you roll it up when there's that much paint on there because, y'know, sometimes it'll come off in a piece about as big as your head 'cause it's on there so thick. I mean, think about Jackson Pollock: that's why he used cheap paint. Those frickin' paintings are an inch thick! (laughter) So who cares about the quality of the materials? What's important is havin' 'em. Having something to paint with. But anyways, you asked if I'm still doin' that. No. I'm working with a friend of mine, the drummer I mentioned earlier, Mark Magee. He's a filmmaker and works now as a sound recordist for a number of independent video and film production places up in Maine. Since I've gotten out of the Navy last Summer he and I have started up a project called "Maximum Love Vibes." It's sort of a band-type thing. I'm not gonna release music as part of this "Maximum Love Vibes" thing on cassette. Everything we do is gonna be on videotape and each piece of music will have its own visual accompaniment. Mark has hundreds and hundreds of hours of newsreel footage, all kinds of good stuff, nature programs, astronomy, moonwalk, all kinds of things and he's very good at cutting them up and putting them together in a way that sort of appends meaning onto the music. So now we're going to be releasing everything as sort of audio-video releases, the first of which, we already have sort of a rough version of the first release, and we went and re-recorded all of the music based on our reactions to that project. I think that probably in about three or four months the first "Maximum Love Vibes" release will be out. I feel

really good about it. Mark's an extremely good percussionist and drummer.

MK: How are you putting this thing together?

BH: Well, the really cool thing about it is that we're working independently and the music is happening through the mail in a single exchange. On this first project I had recorded for him just some one-track, rough versions of some compositions that I had written. I sent 'em to him, just for his responses, "what d'ya think?", y'know? And...(laughter) it was wild! About four months later I received a package in the mail and I opened it up; it's a videotape and it says "Maximum Love Vibes" on it. And, like, "What the fuck is this?!" Because I was talkin' to him about whenever I form a band that's what I want to call it, and I was tryin' to convince him to move down here near Boston. So I stick it in to check it out and he's done these films, very different, disparate films accompanying the songs that I had recorded for him, real rough, straight-into-the-tape-deck versions, and then he took 'em and applied a lot of signal processing to the guitar parts...he has a harmonizer and he added some really faint and distant harmonies and some octaving and then on a couple of them there was percussion added, really sort of ambient percussion in the back, and then he put these films on it. I went nuts! I thought it was the greatest! And so I called him up on the phone and said, "Hey, let's do this right. Let's get serious about this and really apply ourselves to it and see what we can do." And he said, "Okay, fine. What I'm gonna do is, I've composed a lot of drum arrangements, percussion arrangements based on those songs that you sent me. I'm gonna record those and send them to you. Then you do your songs on top of the drums, and since you wrote the songs you'll be able to follow the drum parts very easily." And he went and sent me charts of what he had done, just in case I got lost, ya'know? So he sent me that tape and I mixed it down to one track in stereo on my four-track and it left me with three tracks open. I did some massive ping-ponging and got a lotta EQ in there to try to reduce fidelity loss...and have on each of the tunes in excess of seven guitar tracks going and some bass and a little bit of keyboard on one or two of 'em. And I have a homemade instrument I built that's on one song.

MK: You wanna stop a minute and describe that?

BH: Okay, what it is is a piece of 2-by-2, it's about a yard long. Near the one end of it there's a slot cut into the upper surface in which there is a guitar pickup (laughter) held on with duct tape.

MK: Naturally.

BH: At either end of the 2-by-2 is anchored a piece of, uh...piano string. One real fat one and one fairly fat one. I don't even know what strings they were: I went into a piano store and asked them if they had any used strings and how much, when I was in Korea. So those are on there, uh, not tight but not slack either. Between the pickup and the far end of the 2-by-2 is a small section of pipe that the strings pass over. It functions like a guitar bridge but it's movable. I built the instrument based loosely on a Korean instrument called a kayagum, and that is a 12-string, zither-like instrument that is really fuckin' cool and too expensive for me. I was unable to get one. Anyways, that's what the tung is sort of based upon. The string is plucked or snapped on the pickup side of the pipe and then pressure is either applied or released from the string that you hit on the other side of the pipe, so that you're raising or lowering the pitch

as the volume decays, y'follow? And it sounds really interesting through signal processing, uh, particularly...I have a cheesy old analog delay that is almost always attached to that instrument, with a little bit of rockabilly slap-back on it. It makes it sound kind of like a really enormous tuned drum. It's cool. Well anyways, that's on this new project. Oh! Some friends of mine came back from Thailand and brought me a fourteen, uh...it's sort of like (laughter) this mutant bambooo harmonica from (laughter) Thailand. There's fourteen tubes of bamboo with sort of like flute holes cut out of 'em and in the middle there's a large potato-sized piece of solid wood that's hollow and has a hole in one side and you blow into it while covering or uncovering the holes that have been drilled into the bamboo and it's great! It's really cool. I've not gone out and researched it yet but it's a really good instrument and that'll probably be cropping up on the next "Maximum Love Vibes" thing, I just got it about a week ago.

MK: Do you work basically improvisationally? Or do you ever plan things out ahead of time?

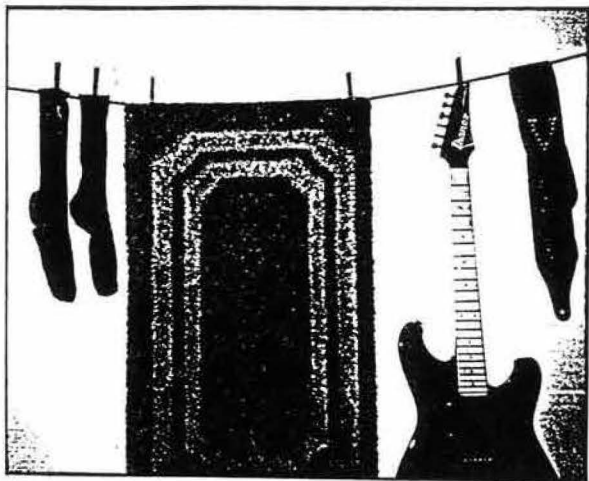
BH: I don't know where improvisation ends and non-improvisation begins. Uh, I don't know how wide a line that is. But most of the things that I've recorded was...the only decision I made about that music was that I would be recording music at that time, and then I sit down and I set up all my shit around me and just, uh... usually the first track that gets recorded is somethin' that I will not have, uh...I will actually sit there and jam with myself for fifteen or twenty minutes and when I get somethin' down that I can play...I try to get it as weird

as I can and yet repeatable, and then I'll record it. But the thing is, with each subsequent track I'm becoming more informed about what I've already recorded. It becomes less improvisation as I add tracks. But I do think of it as improvisation, and y'know, (laughter) I think of just about everything I do as improvisation. It's only when I start interacting with other people that I really start getting deliberately repeatable about stuff and start doing things again and again.

(Bret Hart can be reached at: 450 Rollstone St., Lower Apt., Fitchburg, MA 01420. The uninitiated might want to begin by checking out Bret's Dented Red Bicycle, an excellent anthology which gives a good overview of his music. Also recommended: Bilabial Fricative.)



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Don Campau

INTERVIEW

by Dino DiMuro

THE ULTIMATE GARAGE-ROCK FANATIC TALKS CANDIDLY WITH DINO DIMURO AND HIS TAPE RECORDER, COMPLETELY UNAWARE THAT HIS UNGUARDED MUSINGS WOULD BE SOON FORCED INTO THE COLD, HARD, UNFORGIVING "INTERVIEW" FORMAT.

Donald J. Campau is a shining example of just how far this hometaping stuff can be taken. He has recorded and distributed his tapes for close to ten years; he networks actively on a world-wide scale, releasing many of his favorite artists on his own Lonely Whistle Music label; he hosts a bi-monthly radio show in Cupertino, California, made up entirely of home-grown recordings; and has even, at this writing, ventured away from the four walls of his San Jose apartment for a couple of live gigs.... and all this while holding down the produce section at the local Safeway.

At the time these conversations took place (January, 1990) Don was still dealing with the breakup of his marriage. Don's singular preoccupation with hometaping and the weirdos it attracted to his home (myself included) certainly didn't cause his divorce, but in all probability it didn't help. During this visit Don proudly showed off his studio/bachelor pad, as well as a rough mix of his brand-new "One Sided Story" cassette. It became clear that, painful or not, this phase of Don's life was filled with recharged creativity and an unceasing excitement with the hometaping scene.

This dialogue occurred spontaneously as we ate, drank, drove through, and hung out in the shining jewel of upper California: Downtown San Jose.

DC: Donald J. Campau / DD: Dino R. DiMuro.

ON PLAYING LIVE

DC: To really go for my independent image, I have to do something startingly independent... and I'm thinking about doing a downtown solo performance.

DD: Nooooo!

DC: But the thing is, I've got these other things I want to do first, other tapes or whatnot. I don't want to get too into the idea of it yet.

DD: Where would you do it?

DC: There's an art gallery down here... or in Santa Cruz. DAS would probably help me out; fact is, I was thinking of getting Big City Orchestra and myself on the same bill. Mine would include Brian as my engineer, and I'd have a lighting man, and then there would be me.

See, it's the whole independent thing: I'm depending on nobody, except for lighting and mixing — I couldn't do that. Three of us could put together a show. I'm thinking James Hill, Geoff Alexander, Joe Menichetti, Greg Gray... you know, do a "guest" kind of Saturday Night Live sit-in type of thing. But I figure, if they can't show, I can't depend on them. I've gotta be able to just take the keyboards and the guitars up to the stage and do what I do. Four or five or ten songs, then jam... acoustic guitar, keyboards.. the Monterey Road Sound live!

DD: Would you have backing tracks?

DC: Of course! A stripped-down Laurie Anderson type of thing. But I've broken this news to no one. No one knows! (Laughs) No one must know! Because I'm not ready to develop the thing yet. This is something I'd like to do for a number of different reasons. Obviously, I've never done live. In fact, doing it all on my own, solo, do I have the balls for that?

DD: I don't. I dream about it.



DC: That's the challenge of a lifetime isn't it? Mine would be so stripped-down and cheap you wouldn't believe it. All I would need would be P.A. and lights. I could do it now. I'm even practicing, in my room, the segues I want to do. I have a enough songs. I could do hours! But I'd like to do different versions with little jam sessions in-between, stuff like that.

ON GREAT COMPOSERS AND HOMEMADE SYMPHONIES

DC: I think you'd have to say that Bartok and Stravinsky are the two greatest composers of the 20th century. I'd say that; I'll go out on a limb.

DD: What about Mozart?

DC: Well, he wasn't in the 20th century.

DD: Oh... no wonder! (Laughs)

DC: And you know what? I'm not that big a fan of Mozart. I mean, I consider him to be a musical genius, but I would rather listen to his chamber music than anything else.

DD: He's a little optimistic and perfect for my taste, but when you look at what he did, it's staggering!

DC: Oh yeah, it is staggering.

DD: And the "Requiem" is so titanic.

DC: Yeah. But I'd rather hear Schubert, I'd rather hear Liszt, I'd rather hear Chopin...

DD: What about Beethoven?

DC: Yeah, yeah, Beethoven was a genius. But still, I prefer the chamber works, though I do like some of the symphonies. The Sixth Symphony, the Pastorale, is quite lovely. And the Eroica, the Third Symphony, is to me, in some ways, the greatest. But for symphonies I'd rather go with Gustav Mahler.

You don't need much to create greatness. I think about all this MIDI, I think about all the computers, I think about guys working in their 48-track studios... and I'm thinking "Bullshit!" You don't need that for greatness. And in some ways that may prevent you from greatness. Now, there's gonna be a whole slew of musicians that are going to practice, and learn the MIDI studio as an instrument — they're gonna turn it into something great, I'm sure. (Pause) I'm not one of them.

DD: (Laughs)

DC: Because I can't afford it! But that doesn't rule me out from doing

great art. It's got to "pour forth from the soul," as the Greek would say. That's all I can do. I'm not a fucking Paganini! But I go over to Melissa's house, and she's writing a symphony. I said: "Baby, I'm just a trash punk-rocker that plays garage rock. How can you relate?" And she says: "Oh, I really like that too."

But here's the thing — it's like Zappa says about classical music: "Why even bother writing it? Nobody's gonna play it." I know that he's had tremendous frustrations writing serious instrumental music.

So I said: "Melissa, who's going to play this symphony that you're writing?" I don't want to put her down, I'm not here to put her down. But I'm thinking to myself, instead of doing that, why don't you get your sax, get your keyboard, do something of your own?

Naww, she likes to write for the chamber. The violin, the cello. And the only time she's had it played, the people only had a day to practice it, and it turned out to be a humbling experience for her.

DD: Because she had to hear a bunch of mistakes?

DC: A bunch of mistakes, and they didn't have the vibrato right... (laughs). I said: "Baby, you only gave it to them a day and a half



ago. How are they gonna learn it?" I'm a guy who gets things done in my bedroom; she's a girl in a fantasy. I have no problem with that — I would love to write a symphony. But is it a realistic goal? Maybe... who's to say? Not for me, it's not! I wouldn't waste my time, because I know it would never get done. You might as well do an "Anthony Braxton" and write a symphony for a thousand orchestras in a thousand galaxies.

ON ZAN AND LAWRENCE SALVATORE

DC: Zan sent me some weird stuff lately, including pictures of himself, computer-mutated. I'll have to show you when we get back.

DD: He sent me one picture of himself: tall and thin, with dark glasses on. He looks extremely tall. He must be wild onstage.

DC: You mean at the pizza parlour where he and CBC III perform?

DD: (Laughs) Is that where Grandbrother performs? (Imitating Zan:) "We are always greeted with great affection, and performances are always very well received." I love their version of that Lawrence Salvatore song "Ravishing Beauty."

DC: Uh huh. They're Salvatore addicts... and Andy Export, they're really into him. They've been known to do a couple of yours-truly's songs. Have you got Larry (Salvatore's) tape "Two Balls Have I"?

DD: That's what "Ravishing Beauty" is off of. Yeah, I like some of it.

DC: I like "Sea Hunt." You know that one?

DD: (Imitating Lawrence:) "Come along on my seeeee hunt! Baby we'll go on a seeeee hunt!" (Laughs) I did like the one about meat, but it went on too long. I wrote to him and said I missed the old days when he used to sing about suicide. That epic that he did...

DC: "The Hallucinogenic Disintegration of Psychedelic Pop Orchestras"?

DD: Yeah. It's so dense that I'm still...

DC: It's a good tape.

DD: ... I've played it three times and I'm still trying to.. it's like hearing "Trout Mask" for the first time.

DC: Well, you know what I think it is? It's a little like DiMurotapes because he doesn't have any breaks between the songs. They meld together; one turns into the other, and you can't remember them as well.

DD: He'd told me he was working on these really short songs, but then he connected them, and he would throw shit in there that would blend right into the next thing. I could never tell where the short thing ended; I thought they were just preludes to longer songs.

DC: On the "USA Goes Pop" tape I had a hard time getting out of one of the songs — I had to just fade it out.

ON HOMETAPING VERSUS THE WIFE

DC: The days when I owned my record store were a golden age, in a lot of ways. I don't think Linda sees it as a golden age. All she saw was her husband, fooling around, doing nothing for two years. We were recently married at that point, but it's the typical thing: before we were married, of course, she would listen to Anthony Braxton, you know?

But put that fucking wedding ring on, and less than two years later, no more Ornette Coleman, no more John Coltrane, no more Miles Davis... and from then on I was kicked from one room to the other, and then finally to the garage! And now, to my own apartment. There were a lot of logical steps to it.

DD: Did she hear your music when you were doing that?

DC: Only... what would be the word? Not "vicariously," but... not with an interest. In other words she's never played my tapes, and couldn't care less about them. Oh, well! (Laughs) Another marriage on the rocks. But in the end I only wanted her to come halfway.

Linda was a good balance because... well, I don't know if my head would get swelled, but I'd get so many letters from people around the world saying, "You're doing a great job," "I love the stuff you do on your radio show,".... and then Linda would get me down to earth: "You're a nobody, you're weak, the first person you meet you're gonna marry them and become dependent on them."

DD: Whoa!

DC: That kinda sends you back to earth! (Pathetically, as himself:) "But what about my tapes?"

CONTACT

Don Campau
PO Box 23952, San Jose, CA 95153

Dino DiMuro
3359 Hollydale Dr., Los Angeles, CA 90039-2112



Unensored Music

209 Williford Ct.
High Point, NC 27265

Unensored Music is comprised of multi-instrumentalists/composers Duke Andrews and Jacky Ligon. We are originally from North Carolina and are basically autodidactic musicians with little formal training. Duke Andrews is a percussionist/guitarist/keyboardist/vocalist with 18 years of experience in a wide range of musical styles. He was the driving force in the progressive group The Outer Limits, in the early 80's. Guitarist/keyboardist/percussionist Jacky Ligon was the leader of the progressive rock group Stigmata between 1984-86.

We began to record our music in the early 80's as a form of self criticism that helped us to improve musically and to organize and collect the various musical pieces we were recording individually and collectively. We began to record music seriously in 1986 when we co-founded the cassette label Unensored Music. This became an opportunity to give voice to the music that lived inside us and to attempt to get our music heard and reviewed through available networks in the alternative music world. The label was also designed to house the small cell of serious contemporary instrumentalists and composers we expected to come across in the ensuing years.

We realized at an early stage in our musical experience the limited scope of the commercial industry and how difficult it is for any artists who may vary from the normal formats of pop radio music to get their music heard in this matter. The best method we found was to do it ourselves. Since 1986 we have had our music used in professional theatre productions, experimental film, radio air-play, live performance, and reviewed by several alternative music magazines.

One of the main things that severely limit what the underground artist may accomplish is the near perfect efficiency of the commercial music industry in anesthetizing the mass audience of listeners. This has had the effect of destroying the average listener's desire to hear anything that does not sound like a sugar-coated substitute for real music. It is doubtful that any commercially popular teen group or model star could stand on the merits of their music alone without the giant pump of the industry.

Unensored Music has over twenty releases that are widely diverse stylistically and draw influence and inspiration from many forms of music such as: Twentieth Century concert music, all types of jazz, avant-garde, electronic, just intonation, comedy (Snazz), minimalism, ethnic crossovers, instrumental rock, and film music. This is unfortunate since like its commercial applications labels can convey the wrong meaning and intents of the music. There is no substitute for listening.

We view recording as an art form and a medium through which recording artists can reach listeners of alternative underground music. We record our music because we believe it to be a positive contribution to other existing music. We are motivated and inspired to record music because we feel that the underground artists have a responsibility to promote their art through any channels that are available to them. It has become our method of going directly from the artist to the listener on our limited funds for production and promotion.

The illusionary foundation of the commercial music industry must be constantly chipped away at. Considering the damaging control that the industry has over music it is almost easy to see it as an enemy of the creative process. This control is at the root of all musical stagnation in the U.S. and probably internationally. We've got a mission! If the new music artists can continue and survive long enough to develop an excellent music aesthetic on an individual basis then perhaps they can turn the public awareness toward something new and truly creative.

As stated before, much of the music at Unensored Music is a stylistic mixture of many forms of music. We often compose music that has a balance of strict written structures and improvisation. The instruments that we use for creating music include electric and acoustic guitars, analog and digital synthesizers, sequencers, drum computers, digital sampling, found and invented sounds, home-made instruments capable of playing in just intonation, and the use of a unique type of free singing we refer to as progressive scat or Snazz.

We also use a Roland Octapad in certain situations instead of a keyboard. There are things that you can do with sticks that are nearly impossible to perform on a keyboard such as complex tuplet rhythms.

We became involved in the cassette culture so that we could first and foremost promote the music of the label but also to find out about other artists who are doing the same thing. We also felt a pressing need to demonstrate some other tangents of the NC alternative/underground music scene. We have kept up our interest in the recording and promotion of our music because it is our true passion although the rewards are few. It has paid off in ways that are rewarding in more of a spiritual than materialistic sense. Being able to do anything with your music is better than nothing at all and this can be gratifying enough to help motivate our aspirations. Even the smallest triumphs count!

We have found the distribution of our tapes to be very difficult. We have sold a few tapes after they were reviewed in various magazines but tape sales have been few and far between. We give away some tape releases to various select sources such as review mags, tape distributors, and radio stations. Something that we have observed is that the persons who are most interested in purchasing tapes from the underground artists are people who are recording artists themselves. We wish that we could think of more to do to promote our music beyond our present methods. A few of the avenues that we have tried to get our music are: 1) Review magazines, 2) Sending out more than one-hundred form and personal letters a year to agencies and record companies that use music for advertising and music beds. 3) Correspondence with radio stations that feature alternative music 4) Direct correspondence with other artists that are putting together compilation tapes 5) Tape distributors (which have produced few results): We often get no response from our form letter campaign or we get mail back stamped "We do not accept unsolicited materials, or the address has changed". This means that if you don't have an agent with the big money connections to do the running for you it is likely a waste of time, money, and effort to go this route. We admire any artists who are able to break the obvious barriers to promote their art. There are so many worthy artists out there with something important to say and can or have made a contribution to the recording arts. Whether or not they will ever be heard outside of a very few people is questionable.

We also want to put in a plug for the magazines that review alternative music. No artist should underestimate the power of the written word. These magazines could be one of the most important assets to any obscure recording artist. When you get reviewed in one you have instantly become a part of written history. This is so important because there are few networking avenues for underground recording artists. Help these mags any way you can, for they are for our benefit.

With so many artists creating a new music it is a necessity for them to police their own music and develop a new music aesthetic on an individual basis, meaning that the development of a strict self-criticism is the way to create music with long-term listenability. To many it is the essence of any art. If one does not do this then they are not much different than the commercial pop artists. Learn to scrutinize your own work so that it can only improve. No one person knows it all and there is always room to grow. Some of the greatest breakthroughs in music history have been made by the artists who by not conforming to what the masses want to hear (perhaps because they are not ready for this artist's contribution)

have developed a new music aesthetic and relentless self-criticism resulting in the creation of a music that has a timeless quality to it.



Harsh Reality

PO Box 241661

Memphis, TN 38124-1661

by Ashley Allen

It was as if I was having a conversation with myself; same stories, different names. The similarities were truly shocking. Playing in different types of bands, booking bands, and getting screwed by bookers and promoters. Getting absolutely no recognition for what you're doing by commercial radio (among others) and labels. Knowing who will listen to, where to airplay, where to network - your music. Meet Chris Phinney the Master of Harsh Reality music label in Memphis, Tennessee. Chris started Harsh Reality music in the early 80's (82/83) as (like with most indie cassette labels) a way to push music; not only his own but that of others as well. The specialty of Harsh Reality is electronic music/sounds/noise art. Chris has come under fire at times from the snobism of the elite new age only musician whose minds are not ready to admit that, yes, there are many others out there who are into electronic type music.

Harsh Reality deals with other styles of music, but electronic based is the specialty. Chris has kicked around in bands since the late 70's early 80's, earlier with the Skoptzies and currently with Victimized Karcass who do 99% of their work in the Harsh Reality studio located, as well, in Memphis. Realizing that he was above the petty antics of the local "scene" maybe Chris has proven that an independent artist can be active on the "world" international scene. Harsh Reality thrives mostly in Europe as well as in catalogs, record stores and yes, radio shows throughout the world; but mainly in the European "scene". It was not always this way. Like any other small independent cassette label, Harsh Reality started small and mushroomed into its current self. Like most labels of this genre all profits go right back into new materials and postage. The catalog offers over 100 independent releases, but I must disclose to you that this is but a mere fraction in terms of the Harsh Reality masters/archives of future releases, unreleased material, and current works either being put together for release or dealt with for distribution. It's a big network - the whole world-reality and harsh it is, quite vicious actually, as there are many factors which an independent label operation must face. Throughout it all Harsh Reality has weathered the storm for the better. I know that compiling for Porkopolis is very nerve racking and time consuming - yet this is a mere fraction of what Harsh Reality music deals with. All tapes are dubbed individually and personally on high quality cassettes by C.P. himself. In a network where it is virtually impossible to stay in contact with every one person, Chris has been a pioneer - a master of the art of networking, booking, playing, recording, etc. He's done it all and knows exactly what he's doing regardless of what anyone thinks, the proof is in the pudding. It's there and it's real and it's very Harsh Reality. Thanks Chris and family

IRRE Tapes

Matthias Lang
Barendellstrasse 35
6795 Kindsbach
WGEMANY

by Lord Litter

Hey - you don't know IRRE Tapes? Well that is probably because you are not living in Europe. If you are living in Europe and if you are somehow into the wonderful world of tapemusic I bet you heard about IRRE Tapes ... or at least have seen their little info's somewhere in your mail ...

I remember the year 1987 when I was slowly starting to realise that there is something else existing musicwise. I found this little booklet "Independent Kontakter" which offered 600 addresses from the "real" independent scene. I thought "oh - that is what I'm looking for!". I had some tapes finished, gave them to friends and was looking for a wider audience, then I read this: "Matthias Lang, runs IRRE Tapes label, writes for many independent magazines, likes contact..." I sent him one of my tapes and was not expecting much but that event definitely changed my life!!! Some days later I got a package including a nice letter, a tape sampler and some further addresses ... to cut a long story short, that started the avalanche which brought a new sense to my life...!

Matthias Lang started his IRRE activities in 1980 when he decided to publish the IRRE fanzine which became really famous when issue 7 reached no 4 of the NME fanzine charts. Due to time problems he had to give up working on the fanzine but instead of the fanzine he put IRRE Tapes to life. The first tapes in the early 80's offered the typical sound of that period - hot, fresh, new wild ... a new part of the musical history had begun and Matthias was a part of it. Two of the old samplers are still available. The best tape of that period might be the ALU/ATTRITION split tape. Two famous bands who presented the new beginning very well!!!

Then the first independent wave went down the hill - big companies bought the "best" bands, big "independent" magazines stopped to present the small, real independent scene - it was time for a break

"In late 1987 it got me again, I saw that the scene was filled with new life - new fresh people all over the place, I started to release new tapes" writes Mr. IRRE Tapes in one of his well-made booklets that came with those '87 tapes.

That was the time when I got in touch with Matthias so one of those "second start" start tapes carries my music .. in fact I think that the real start of IRRE Tapes dates back to this period because although Matthias also wrote in one of those booklets that he will not expand his tape activities endless, there are now (April '90) 29 IRRE Tapes available. The variety you can find on his label is really enormous. Well, compiled samplers (The big deal, Night and Day) samplers with a theme (Rambo 1 + 2), Pop (Opera Multi Steel, X-Ray Pop), Sounds 'n samples (M.Nomized, Stefano Biasin), Spacerock (Alien Planetscapes), "heavy" industrial (City of Worms) etc, etc, etc....Mr. IRRE is in touch with the whole world!! And he spreads the word!! So everybody who gets in touch with him will be mentioned somewhere in one of his many articles, reviews, etc - I still wonder how he manages to keep up with all his activities, because Matthias has a 9-5 job and a growing family ...

Now Matthias goes to the U.S.A.... I think it was Don Campau (Lonely Whistle music) who connected the American to the European underground - anyway - The worldwide network is definitely getting tighter .. so along comes IRRE Tapes !!!

IRRE Tapes exists for you to get in touch with!!!
Cheerio and all the best yours -- LORD LITTER



Ooh Ooh Music

PO Box 2707

North Canton, OH 44720

by Michael Gonzales

For some, the end result in home-recording is making enough money back to cover your releases. For some, it's sitting on a mountain of your own products because only a limited amount of folks heard of and/or bought them. But for some, like me, it is a wondrous money pit. I enjoy sinking my hardly-earned dough into something so thoroughly self-indulgent. Asking for no money (postage, at best) in exchange for exposure, feedback, or sometimes neat stuff from other artists. So why not open the floodgates to this attitude. An Indie Promo Label... "OOH! OOH! Music." It will feature free tapes of our own artists, as well as 20-30 minute "tastes" of other artists' work, to send to radio programs, reviewers, other tapers or anyone else genuinely interested. The "tastes" are put together by the artists themselves to insure an accurate representation of their work. We will not serve as representatives of the artists to major labels (or minor ones, for that matter). We feel it is important for people to hear them. The artist only has to supply us with a chrome dolby master tape and permission to copy and distribute it, unless he/she cares to be more involved. We will take care of the graphics, if desired, the advertising, the duplication, and the distribution. It will be highly-stressed for the listener to establish contact with the artists themselves. Artists can promote each other if so desired.

We are also running an in-house magazine, "POP-CULT." Although it will feature information on the OOH! OOH! roster, it will be only a portion of the zine. POP-CULT will feature interviews

with anyone from cartoonists to film-makers as well as musicians. Short fiction, poetry, artwork, fun/games, whatever is interesting, fun to read, and hidden from mainstream society. The magazine will come out three times a year (with a free compilation tape) and for now will sell for the price of postage alone. Anyone is welcome to contribute, whether it be written, drawn, or recorded. We would like to think of ourselves as sort of a clearing house of ideas. But how could all of this possibly work?

We hope it doesn't work too well. Success means failure in some respects. We can only give away so much. But that is when the "inverse sales" theory comes into effect. If too much a demand becomes apparent, we will temporarily charge a few bucks for the tapes. This will: 1) help recover losses and 2) temporarily "scare off" folks till we can invest more money. We are far from rich, but are careless with our extra cash.

The responses from tapers we have come into contact with so far are generally favorable. Although some think it's a somewhat generous move, some believe they will become "ripped-off" and lose copyright control. All copyrights will be obtained by the artists and they will retain those rights. We are merely duplicating, "best of" series of works already under control of the artists' copyright. One reason why we can give stuff away is because a lot of it is practically free anyhow. One person has a graphic computer we use for free, one can photo copy for free, and one has a word processor we use for free. Tapes are bought in bulk and the copying is done free. And just because something is free doesn't mean much compromising. We use chrome tapes, heavy cardstock covers, computer adhesive labels for the tapes. The magazine is on a heavy stock paper.

We are not sure if it will all work... but there is only one way to find out. If you would care to get in touch with us for any reason please do.



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RAY CARMEN



Radio Friendly

4 song 7" ep \$3 ppd. from
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name of artist

title of release

artist's description of release

• usually a categorization of the type of work found on the tape. These are given by the artists or the person responsible for releasing the tape -- not GAJOOB.

year of release

length of release

type of tape • this is indicated as "chrome" if applicable. If the tape is recorded on "normal" bias tapes or if the tape type is unknown then no indication is given.

price information • this is what the tape costs to purchase from the contact indicated. Some tapes are available for trade (usually for other tapes, but other arrangements can be made also). An indication here that a contact will trade is in no way binding. And simply because an artist's work is in a particular genre does not necessarily mean that he or she will only consider trades for similar work. If you have any questions considering the possibilities of a specific trade, write the artist or distributor in question first.

contact • this is the address where you may purchase the release. Independently recorded releases are most often purchased directly from the artists who create them or small distributors who have many other tapes available. In most cases you should send cash or money orders made out to "cash."

artist introduction • these words are from the artist (and sometimes distributor) and serve as an open forum in which he or she can discuss their work and what motivates them to do it. This is sometimes in the form of what instruments were used, what the recording conditions were or, perhaps, just personal ideas about the creative process or

LISTING GUIDE

Dead Air • of a sudden there was dead air **sound/voice collage** • 1990 • 60 minutes, chrome • **free* or trade** • Dead Air Productions, 6370 York Rd. #115, Parma Heights, OH 44130 • • • • Dead Air grew out of an idea to communicate through audio tape, as opposed to letters or phone calls. As time passed, the communications grew more "creative," utilizing editing, sampling, and mixing capabilities of simple home stereo equipment. Finally, it became a challenge to see if we could correspond with the general public, and this tape was born. Please communicate with us if you like what you hear, or even if you're just curious. The tape is technically free, and will be sent to anyone who requests one. However, anyone wishing to voluntarily send \$2 or \$3 to help cover production and postal costs will receive a 3-year subscription to our newsletter *The Dead Air Misprint*. **GAJOOB:** This is one of the best examples of collage editing on the low-end scale I've yet to hear. There is some actual thought being given to the content throughout this tape, with recurring themes and whatnot. Found myself laughing out loud at a couple points, which says a lot given the amount of missed shots I have the pleasure of hearing on most tapes like this. Anyone interested in this type of recording should definitely check this one out. **SOUND:** 3. **SEE** "Dead Air" on **SAMPLER #1**

MAKE CONTACT!

interesting anecdotes concerning this release.

gajoob's comments • mainly this serves as a description of the tape and should work in conjunction with the artist's comments to give you a pretty good idea of what the tape's all about. The tape listings that follow work best as a forum of contact among independent recording artists and, also, others who are interested in independently recorded music and other works. It is not GAJOOB's intention to set itself up as a critique of the endlessly unique, diverse, challenging, intriguing and entertaining body of work that is being produced independently throughout the world of recording today -- only to act as a forum in which it might be allowed the room to grow and prosper, upon which any creative activity thrives. GAJOOB encourages each of the artists listed here to use these listings as the starting point to further their own work by making contact with artists of interest and to carry on the discussion and dissemination of creative, independent recording.

sound quality • a tape's sound quality is rated on a scale of 0 to 5. 0) mostly unlistenable; 1) very poor; 2) fair; 3) good; 4) very good to excellent; 5) outstanding. It is only with some amount of hesitation that GAJOOB rates sound quality because many tapes which suffer from poor recording are outstanding works in terms of creativity and content.

sampler reference • see page 85 for a listing of GAJOOB Sampler tapes available in this issue. GAJOOB Sampler tapes offer you the opportunity to sample a selection from a particular recording. If you remain unsure about an artist's work simply by reading their listing (and they have allowed GAJOOB to include a selection from it on a Sampler tape) you may hear it (and many others) for yourself beforehand. Any one of these tapes offer a wide breadth of independently recorded works.

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10-Speed Guillotine • Laptop Appetizers • *cyberpunk!!!* • 1990 • 45 minutes, chrome • \$5.00 • I.T.N., 5230-D Tamarack Blvd., Columbus, OH 43229 *** Jeff Chenault (Central): Don't leave this man alone with a tape recorder. Well trained in tactical subversion, he is a master at technological manipulation. Untrained on conventional instruments, he instead concentrates his maniacal energies on bending tape recorders, synthesizers, percussion and pure noise to his will. Being very much into the underground cassette culture, he is the founder of the I.T.N. label (short for International Terrorist Network). In addition to releasing his own tapes under his own name and various collaborations, he also has numerous tapes done for labels around the globe. As of this writing Jeff appears with Chris Finney on the Hands To/Mental Anguish split LP. His first vinyl appearance. The world will never be the same. Jeff currently resides in Columbus, Ohio, working odd jobs to pay for his sick hobby..... Andrew Izold (Alois): The straight man; the safety coating on a bitter pill. Andy has worked in all styles of musical formats, on any number of instruments. The more conventionally trained of the two, he has played drums for R.C. Mob (Now on Warner Bros.), and produced as well as engineered the first Scrawl album (now on Rough Trade). He has played guitars, drums, and synthesizers in numerous country, punk experimental, and rock and roll type bands. He also creates music for various video productions and owns his own professional recording studio. Andy also resides in Columbus, Ohio, and together with Jeff Central, this duo is definitely a force to be reckoned with. **GAJOOB:** Central and Alois have created a collection of pieces which incorporate elements of dance (propelled by driving, sequenced rhythms), industrial, experimental electronics, sound collage, and noise which both peaks your interests with its depth and execution, while being engaging and powerful. Highly recommended. SOUND: 5.

555 • We Know Who You Are! • \$3.00 • *Nonoxynol-9*, PO Box 7792, Rego Park, NY 11374 *** This tape was recorded on a boom box with 2 decks. It was done pretty quick. It's the last tape I'll do on a boom box, I just bought a 4-track. The music on this tape is a little more traditional — lots of singing and cute melodies.... **GAJOOB:** Lots of simple songs with minimal accompaniment, although John Six goes to the trouble of often doubling guitars with his tape to tape deck. There's some good stuff here, but this is mostly a hopeful promise of things to come. SOUND: 3. SEE SAMPLER #4.

555 • Gladys Landau • *experimental* • 1990 • 60 minutes, normal • \$3.00 • *Nonoxynol-9*, PO Box 7792, Rego Park, NY 11374 *** This has been my first tape ever recorded on a 4-track. It allowed me to do some things I was always incapable of doing — panning, etc. Plus a big difference in sound quality. With this tape though I learned how to use the 4-track as I went along. The title cut of this tape was actually the first 555 song ever to be on the airwaves!! It was on KLSU in Baton Rouge!! Wow! I'm moving up in the world! Next tape I'll take more time to produce, and incorporate more instruments, i.e., drums, congas, violins, etc.... **GAJOOB:** This seems to be a logical extension of Six's work on his previous tape with lots of singing and "cute melodies." This one's a little more refined and I see that John is actually pretty good on guitar, self-taught as he is. I'm hoping he doesn't break down and buy a drum machine 'cos the different percussion tracks throughout add something here. SOUND: 3.5. SEE SAMPLER #3

555 • Trying 2 Reach U • *experimental?* • 1990 • 30 minutes • \$3.00 • *Nonoxynol-9*, PO Box 7792, Rego Park, NY 11374 *** The recording of this tape took me a little longer to record. I took a while to come up with this material, and I really rehearsed these songs and re-recorded and remixed them until I was satisfied. The music is also changing — sounding a little more like jazz/blues.... I'm also trying to add a little more percussion... I changed to 30-minute tape because it's easier to write material for. Plus it's a little cleaner and compact. When you write songs 2 minutes long, a 60-minute tape drags on forever. My favorite tune on this tape is called "Rice." I called it "Rice" because I used a can of rice in the percussion! **GAJOOB:** It's been interesting (and rewarding) to witness John Six's growth as a hometaper. His previous efforts at bouncing between two standard cassette decks showed a flair for experimental

collage. Now, after acquiring a 4-track cassette deck, Six shows he possesses an outstanding feel for more standard composition. Much of *Trying to Reach You* is made up of multi-tracked electric guitar, and this tape is filled on both sides with intriguing pieces which employ unusual percussion techniques and a refreshing use of melody and rhythm. There's also a loose feel throughout that I liked. This tape is evidence that 555 is now something to watch for in the cassette network. SOUND: 4. SEE SAMPLER #2

Absolute Value of Noise • ... display propaganda • *noise* • 1990 • \$10.00 • *Home Taping International*, 577-810 W. Broadway, Vancouver, B.C. V5Z-4C9, CANADA *** HTI is a collective organization. Its purpose is to promote and — to some degree — distribute the work of a group of independent producers and artists. A lot of what we do is based around radio and the production styles inherent in that media. **GAJOOB:** The liner notes state: "display propaganda is a series of sound collage and rapid-edit pieces which focus on media, disinformation, speech-making, and noise. Sound sources: voice, feedback, radio and television interference, and aluminum." Should give you a pretty good idea of what this entails. Peter Courtemouche, along with contributing artists Kozinuk, Group-49, Sound of Reality, Toxic Option Syndrome and The Big Lie, fashion a contemplative noise soundtrack here. SOUND: 4.

AGOG • Magnetic Phenomena of All Kinds • *experimental, sound collage* • 1987 • 60 minutes, chrome • \$7.00 • *Spagyrac*, 19241 Kenya St., Northridge, CA 91326 *** During the early 1980's I became obsessed with the idea of capturing all types of sound on a portable cassette player, which I carried with me at the time. In a way I was using a tape recorder the way a dedicated photographer would use a camera. I drove a delivery van for a while and would record sounds in underground parking lots and various work shops. Public fairs and museums were also rich sources to collect sounds, as well as a shortwave radio. This was all good fun but I felt I had to somehow "use" these sounds in some sort of composition. So in the Summer of '87 I quit my job and began to organize the various sounds I had collected. I had also recorded quite a bit of improvised music about this time, using a sampler, found objects, guitar, etc., and in my mind began to see certain connections between the unrelated "found sound" sources and some of my music. Through intuition I combined these various sources and along with some happy accidents produced M.P.O.A.K. by the end of Summer '87. Comes with color Xerox cover with color transparency overlay. **GAJOOB:** While these may be "field" recordings — they're certainly not from any field I can imagine existing. While AGOG's works are inescapably experimental in their focus, he presents them in such a way that they never succumb to mere academics. A sense of wonder at sonic possibilities permeates them always. SOUND: 5.

AGOG • Woehstable Arnudocile • *experimental, multi-tracked improvised instrumentals* • 1989-90 • 46 minutes, chrome • \$7.00 • *Spagyrac*, 19241 Kenya St., Northridge, CA 91326 *** This is the 8th release from AGOG and somewhat of a departure from the earlier works. No "found sound" sources are used, mostly amplified acoustic instruments and sounds, some processed with an old EMG-200 synthesizer (ring modulators, filters, etc.), amplified springs of a reverb unit, odd use of piano and electric guitar, multi-tracked water and metal are some of the ingredients used on this tape. Zan Hoffman said he had a hard time figuring out how a lot of the sounds were produced and ascribed the overall sound as being very alien. Comes with color laser-printed cover. Stark and abstract aural textures. Oh! There is a bit of short wave radio and found voice on this tape. **GAJOOB:** This tape is full of AGOG's inventive sonic explorations. Zan Hoffman said it right. The sense is of alien sounds under mysterious construction. SOUND: 5.

Alien Planetscapes • Casual Users • *space rock* • 1989 • 60 minutes, chrome • \$6.00 or trade • Doug Walker, 191-32 116th Ave., St. Albans, NY 11412 *** AP has changed since 1989, L.G. Mair (bass), John Cordes (electric violin, electric mandolin, synthesizer), Louis Boone (synthesizer) and John Potenz (guitar, synthesizer) have joined. We are seeking live work in New York City and a new release will be out soon. **GAJOOB:** This one is from the old AP lineup of Lenny Pace on

drums, Phil Howell on bass, Jon Agiato on guitars and (of course) Doug Walker on keyboards. It's a wild, confused, delirious ride from start to finish. High points are Agiato's sometimes flaming guitar work. SOUND: 2. SEE "excerpt from side A" on SAMPLER #2

Alien Planetscapes • Planet and Universe • *space rock* • 1990 • 60 minutes, chrome • \$6.00 or trade for *Space Rock music* • Doug Walker, 191-32 116th Ave., St. Albans, NY 11412 *** These are the first samples of our current style. **GAJOOB**: A very powerful sonic war of guitars, drums and synthesizers wages throughout this tape. Improvisational progressive space jazz. John Cordes' electric violin during the first phase is a very welcomed addition. Hope to hear more from him. The main focus of this tape (although this is definitely an ensemble performance) is Kennan the Barbarian's frenzied electric guitar work. If you can say anything derogatory about this tape, it's the fact that they cling mostly to the same theme throughout — but what these guys can do in the process of wrenching everything out of singular theme is exciting, indeed. SOUND: very good. SEE "excerpt" on SAMPLER #8

John Alkins • Complex Continents • PO Box 10181, Olympia, WA 98502 *** **GAJOOB**: Dick "Zzaj" Metcalf sent me this tape by some old chums in the Washington state area; and it's easy to see why he's so high on them. Character-laden improv with touches of jazz and very free in form and style. A wide variety of instruments helps make the proceedings engaging.

Alois • Holiday Scenes • *progressive noise* • 1988-89 • 90 minutes, chrome • \$6.00 • International Terrorist Network, 5230-D Tamarack Blvd., Columbus, OH 43229 *** The "anti-pop" side is a collection of pieces from about 1985-1987. This stuff is pretty much meant as an antidote to "new age" music! I call it "New Rage." The "pop" side is a collection of rejects and personal embarrassments strung together in a very tongue-in-cheek manner! I'm planning yet another release of this stuff in the future. My favorite track is "Chicago 1923." I wanted to create the aural equivalent of the most oppressive factory that consumes souls and spits out gelatinous bags of what were once hopes. **GAJOOB**: That description goes nowhere near far enough in terms of the breadth of this tape. While "oppressive factory" sounds are certainly present, there's much more than mere noise largess on a tape that offers quite a few haunting synthscapes for its outright onslaughts to scrape against, as well. The dynamics translate to an inescapable beauty. Definitely one of the better electronic works this issue. SOUND: 5.



Pheeroah akLaff • sonogram • MuWorks, 111 4th Ave. #5A, NY, NY 10003 *** **GAJOOB**: akLaff plays with a subtlety and understatement here that is simply and beautifully mesmerizing. Listened to with headphones you can feel the brushstrokes of his drumming tickling the pleasure zones of your ears. The band takes turns at lead melody lines. Carlos Stubblefield on tenor sax, Carlos Ward on alto sax, Sonny Sharrock on guitar and Kenny Davis on electric and acoustic bass all turn in great performances and akLaff shines the spotlight on each one at equal turns, each expressing a breadth of musical emotion from Sharrock's intense lead fire (that reminded me of John Hinds) to the laid back dance of Davis' bass. Highly recommended. SOUND: 5.

Anal Sadist • Austere • *difficult music* • 1989 • 30 minutes, chrome • \$4.00, query for trades • Turbine Cassettes, PO Box 4585, Santa Clara, CA 95054 *** 1. Generated via Macintosh com-


puter. 2. Recorded early morning after getting into an auto accident (3 a.m. and lots of blood). 3. band name comes from a friend's quote: "Chess is the ultimate form of anal sadism!" 4. new tape out in mid-August or September tentatively entitled "Glastnost." **GAJOOB**: Kind enough to include a dictionary definition of "austere," it states: "stern and unyielding in appearance and manner : forbiddingly severe. Marked by somber gravity and seriousness. Characterized by an abstemious rigidly self-disciplined and sternly moral manner of living. Astringent to taste and marked by sourness or bitterness. Without ornamentation." The definitions fit perfectly. This is a cold tape of rhythmic, electronic harshness; simply constructed, and rigidly focused. SOUND: 3.5 SEE SAMPLER #5

Andrews / Ligon • Pure Boners • *Unensored Music*, 209 Williford Ct., High Point, NC 27265 *** Since pre-recorded history oral communication has evolved from the most guttural of utterances to high states of refinement in various nations. Even developed language did not prevent its practitioners from discovering sounds that had no equivalent in their known alphabet. Fun and profit provided incentive for imaginative thought toward stretching the vocal horizons. The English language is an excellent example of an established complex language that is commonly simplified and bastardized with new slang, puns, jargon and misuse. Most legitimate new words that are added derive from scientific and technical sources.


Scat, or the broken, improvised and self-styled approach to singing was born in this century as a vocal reaction and imitation to the various jazz musics that were being performed and fused in the 1920's. Scat singing usually consisted of non-sensical sounds and fragments of possible human speech delivered within the rhythmic meter of the music. Before there were standards for speech representing ideas in early man, anyone possessing a voice found that in a moment of pain, fear or joy that they were capable of sub-conscious exclamations that were incomprehensible to even the deliverer's ears. What better way for primitive man to show off than to entertain those receptive with his improvised vocal hijinks. Modern man has replaced much of this vocal flurry in favor of learned exclamations and profanities but occasionally goes beyond this. With the beginning of the twentieth century the voice began to make strides in being regarded as an instrument of sound with less concern for the voice as a carrier of texts. With the music of Debussy as well as other music being composed from the "serious schools" along with the black blues, ragtime and swing that was developing the voice began to be heard as a wordless instrument of Western harmony and a melodic and rhythmic force derived from African roots.

Honest music (from the gut)



Contact: Dick Metcalf
HHC, 19th SUPCOM, POB 2879
APO SF 96218



(C90, Dolby, catalogue available)

for today's energetic minds...

P R O D U C T I O N S

It is already written in jazz history that scat singing was officially born in 1926 when Louie Armstrong dropped his lyric sheet while recording the song "Heebie Jeebies." Because ethnic scat singing has rarely been heard in the Western Hemisphere American Jazz must take the limelight of credit for the development of the genre. As cultural boundaries continue to dissolve the rise in awareness of ethnic singing will increase.

Since the 1940's there has been a trend that has culminated in much of the pop music written and performed to follow a non-artistic path. The power of vocal musics have been exploited for the most insipid uses through popular music and commercial advertising.

Unensored Music offers a refreshing alternative to the sameness of the past few decades of popular chart-oriented radio programming. The tape releases Scatologist From Beyond, Gesticulation For Uncommon Men and Scazz Dynasty are the first in a series of comedy music that represents a new body of work showcasing new approaches to alternative use of the human voice. We are in awe and



ASHTRAY

respect many of the great traditional scat singers past and present. Snazz music does not intend to mock the great achievements of Armstrong, Carter, Fitzgerald, Bennant or McFarren to skim the surface but bring a new presentation to life with scat singing a major influence for the vocal approach. Snazz includes a strong element of humor, ethnic feels such as Renaissance to raga singing, and the use of rock, electronic and jazz structures to interact with the vocal element. Often the primary vocal tracks are melodious but there are pieces that also represent a percussive or spoken approach. The vocals unfold in a stream-of-conscious reaction to the purely instrumental parts. This is the basis of most improvisation. The entire series of tapes have been performed and recorded live. The only exception to this occurred on three of thirty-nine pieces from the Scatologist From Beyond tape.

Hilarity has been the main concern in creating music for these tapes. Some pieces have themes or subjects that act as catalysts for improvisation. These selections offer intelligible words and strings of words that use historical, literary film and musical subjects for inspiration blended to form a balance between vocal aesthetics and progressive musical comedy. This effective integrating of comedic ideas with primitive and mutated language along with dance rhythms via computer controlled sequencing, percussion and sampling have been the foundation for most of the pieces.

These tapes are a must hear. They offer a comedic style beyond classification with little in common to accepted standards

such as stand-up comedy or musical theatrical comedy which are limited by being styles. Yes, comedy for the discerning alternative music lover.

Our blends of swing, bebop, progressive jazz, rock musics, primitive ethnic and twentieth century concert music with the emphasis of comedy have come together for us in a style of genre we have chosen to name "snazz." We are eager to witness the evolution of this approach and are interested in receiving comments about tapes offered in the series. **GAJOOB:** Dense instrumental arrangements with all the elements listed above. The Snazz vocalese is an emotional mutation of speech that, while mostly (and purposefully) unintelligible, works very well with the music to form a new sort of musical dimension. Recommended. SOUND: 3.5.

Andrews / Ligon • Future Options • Unensored Music, 209 Williford Ct., High Point, NC 27265 ••• GAJOOB: Progressive jazz and rock instrumentals rushing out of the speakers along with a high degree of polyrhythmic musical construction. Arrangements show an amazing depth — compositional and performance-wise — with a lot of fast changes and fiery emotional content. SOUND: 4.

Any of Several Weasels • Ermine Music, 61-A Franklin St., Ermine, NY 11518 ••• GAJOOB: Hard to believe this was recorded on 4-track. Bill Gregory (guitars, voice, keys, percussion, bass, main songwriter) has the strongest hand in the proceedings here; but this tape is as excellent an example of energetic rock/post-punk ensemble playing as you're ever likely to hear. Chad Jones' drumming propels things ever onward, and this cooks. Sounds like it's a whole lot of work to have this much fun. Highly recommended. SOUND: 4.5.

Areknuteknytere • "hos fotografen" Best of 1984-89 • styles too many to list • 1990 • 60 minutes • \$5.50, traders query first • Hypertonia World Enterprises, 4307, N-5008, Bergen, NORWAY ••• I could write a lot, because Areknuteknytere are close friends. But I'll just put down a few facts. The spoken word stuff between songs on this tape are from various German and French radio shows. Areknkn are a non-pretentious, no-ambitions hobby band, recording stuff once or twice a year on any available instruments and equipment. Their approach is always quite humorous and no musical styles or clichés are sacred. Arkkn were the band that started my "career" in tape publishing, so making this retrospective was/is very special to me. This is the only Areknkn cassette available now, apart from a C46 best of put out by Lord Litter / Out of the Blue. **GAJOOB:** Some of the styles "too numerous to mention" (and that's an understatement) are pop, folk, sound collage, noise, experimental electronic, guitar rock, progressive metal, atmospheric instrumental..... and while many artists can show diverse range of influences, few are able to capitalize on them as well as these guys have here throughout this consistently engaging tape. And humor is more than abundant, revealing itself even when I have absolutely no idea what's being said. "Hole in the Wall" is my favorite and shows exceptional lyric construction. SOUND: fluctuates, but mostly 3.5. SEE "Hole in the Wall" on SAMPLER #1.

Armand & the Mouse Orchestra • Mousebeat, Early Squeaks Vol. 1 & Vol 2 • electronic rock • 1983-88 • 60 minutes • \$7.50 or trade • Steven McDonald, PO Box 7091, Burbank, CA 91510-7091 ••• I'm a published science fiction writer (THE JANUS SYNDROME, bantam; stories in Analog, Asimov's, anthologies), a produced screenwriter (AIRWOLF) and have seven cassettes out so far. ARMAND AND THE MOUSE ORCHESTRA was a name that stemmed from the start of my most recent forays into work with synthesizers — the Casio CZ101 I started working with (originally to provide additional instrumentation for rock demos for a friend's band in Ireland — one of those is "Last Chance Romance") was nicknamed "The Mouse Orchestra"; when I added a computer following AIRWOLF the computer was nicknamed "Armand." With JAPANESE FEET I decided to come clean and started using my own name again; at this point the Early Squeaks tapes are the only ones still billed under the nom de cassette. These tapes came about because I had a ton of material sitting around from the time prior to being asked for the material that eventually comprised FEAST OF SET (1988). While some was completely disposable experimentation and some wound up on JAPANESE FEET in altered and rerecorded

form, some was lost in limbo — this included guitar pieces, assorted songs, material recorded in Ireland and overdubbed in Los Angeles and so forth. The styles, recording quality and complexity of material vary wildly for this reason — it includes everything from guitar instrumentals to computer-driven experiments. It's about the only time you'll hear me playing guitar and singing, too. Everything on both tapes is solo work, recorded via a variety of cheap and funky methods. **GAJOOB:** Quirky, hyperactive instrumentals (for the most part) whose charm has a lot to do with the cheesy instrumentation (low-end Casio keyboards for the basis of many of these). While the Casio's form the basis, McDonald also brings 12-string guitar, electric bass and percussion into play; and actually brings them into the Casio sound schematic. That's why this tape works, besides the fact that there's more than enough going on here to keep my post-TV generation, minuscule attention span occupied with its activity. **SOUND:** 2-3. SEE "Moondream" on SAMPLER #1.

Ashtray • I Am My Own Worst Enemy • rock music • 1989 • 14 minutes, chrome • \$5.00, maybe trade • Steve, 4590 Baker St., Philadelphia, PA 19127 ••• 4-song cassette recorded in Philadelphia on 8-track 1/4" reel to reel 12/9/89. This tape is a follow-up to a 3-song 16-track recording we did earlier in the year. We're using it to attract fan and label interest. **GAJOOB:** Count me a fan then. Guitar-based modern rock with a unique character and a nice sort of atmosphere surrounding the arrangements. Joe Leifheits vocals are strong without being overbearing, and the instruments surround them very well. I'd love to hear more. **SOUND:** 4.

The Auditory Brainstorm Companion • More Sounds For a Sub-conscious Awakening • International Terrorist Network, 5230-D Tamarack Blvd., Columbus, OH 43229 ••• **GAJOOB:** Participating on this recording are Jeff Central and Bill Jaeger. Employing short-wave radio, samples, percussion, noise and voice, this more or less amounts to a seething wall of electronic feedback that warbles and shifts while distant voices can be heard underneath. Central's brand of tribal/dance beat percussion appears hear and there, giving you somewhat of a chance to hold onto something; but even this drools a static terror. **SOUND:** 4.

B&R • Keep the Faith • metal • 1990 • 20 minutes • \$5.00 or trade • B&R, 428 Eden Park Blvd., McKeesport, PA 15132 ••• This release is just a sample of what is to come from us. It ranges from ear-crunching power chords to a melodic ballad. The demo features our old band line-up. We are currently writing material for a future release. Write to me and I'll give you a lot more info. "Keep the faith!" —Joe Mellon. **GAJOOB:** Formerly BLACK RITUAL, B&R are definitely one of the finest thrash metal bands in the independent cassette arena. Rumbling drums, nicely executed guitar lines, thumping bass and throaty vocals are the norm with much inherent depth to the arrangements. A plus is their ability to mix up their arrangements with time changes and such. A lot of thought goes into all of their releases. **SOUND:** 5. SEE SAMPLER #7

Douglas Baldwin • Solo Guitar • Daystar Music, PO Box 411, Huntington Station, NY 11746-0333 ••• **GAJOOB:** Very eclectic electric guitar performed live in the studio. Baldwin shows a nice atmospheric touch throughout most of this tape, and ventures into some challenging avenues at various junctures. Influenced by Robert Fripp, among others, this displays a unique approach, loaded with fine subtleties. Highly recommended. Hand-painted cover. **SOUND:** 4.5.

David Barnes • So Much For Sparse • Barnzstuff Music, 506 So. 48th St., Philadelphia, PA 19143 • rock, experimental • 1990 • 90 minutes, chrome • \$7.00, maybe trade ••• I used a Tascam Porta One 4-track cassette and an Alesis Midiverb II. For all of the rock songs I get the song in final version in my head so that I can lay down the drums first. I have tried adding drums to guitar lines in the past with some success, but it is always incredibly difficult so I try not to. I never use click tracks or electronic drums. Then I just add on the guitars and vocals one by one. I find that I can save more quality and stereo-ness by mixing down to reel and mixing back onto 4-track in stereo rather than bouncing tracks on the original master, which tends to get very dirty on a

cassette. The piece entitled "Vacancies" was written for a dance choreographer who had just lost her father. The dance incorporated many uses of beds including sex, general lack of sleep, hospital bed and death bed. It got a fairly good response, but the music got a tremendous response. I think it is the best thing I've done on sheet music so far. I find writing things on sheet music to be much more frustrating and less fun than jamming because it takes so many hours to write and so many weeks to hear the final result. But it is always worth it when I can get myself to do it. It may end up being my strongest field. The last piece on side A is just my first experiment with my newest toy - the hammer dulcimer. I find it very hard not to hit wrong notes on this 50-stringed instrument and have made it easier by playing it with chop sticks instead of the hammers. The lead dulcimer track is done by pushing on the string that you're hitting on the other side of the middle bridge. This makes it sound kind of Indian. The pieces on the B side were done by jamming, then jamming more tracks, then weeding some out and deciding what certain sections need to make them more musical. Considering the process, the first piece "Fripp Grip Schnipp Dip" is a masterpiece of improvisation/composition. The first tracks were me on drums then byalaphone (African xylophone) then drums again, and Charles Cohen played his "Blue Box" all the way through. I don't know what this instrument is called, but it has 100 knobs lights, dial, etc., and was invented by someone at Berkeley 20 years ago. The drums in the first part were tough because I had to follow the perfect rhythm of the machine blasting in my ear. We then made a second pass — Charles on blue box, me on distorted Rhodes piano, aluminum piping chimes (home made) and guitar. Later we added my brother's poetry, some trumpet, hubcaps and neurotic screaming. Most of the later tracks were done stoned. I get a lot of my best and most visual music ideas that way, but often I can't organize them. Thus the extremely difficult mixdown was done straight. **GAJOOB:** This is a very well-rounded tape. Different styles, all played exceptionally well. Barnes has an excellent rock voice that sounds free and in control. That allows him to be crazy without seeming too self-conscious about it. He's also a great songwriter. But what is most striking about this tape is that he can play the hell out of guitars — and he does. This one is just loaded with energy, guaranteed to leave you breathless. And there's so much here to sink into. It warrants several listens. Many times with one-person recordings I can hear the multi-tracking, the fact that each instrument is laid down separately. This tends to chain the song down, however wild any one part may be at any given time. Barnes is skilled enough to have overcome that here. The whole song moves together. This is simply a great tape, loaded with character. **SOUND:** 4. SEE SAMPLER #8.

Beatniks From Mars • Naked • eclectic • \$7 • Hound Dogma, 190-6th Ave. (2FS), NY, NY 10013 ••• The title of our tape *Naked* indicates that all of the songs were recorded live, directly onto 2-track at CBGB's in N.Y.C. No post-production. When asked what kind of band the Beatniks From Mars are, I reply that we are kind of a combination of the Sex Pistols and the Marx Brothers, i.e., a social-political-cultural-R&B-Jazz-Country gumbo spiced liberally with humor. We are currently performing live in New York and hoping the tape will open some doors for us across the nation. **GAJOOB:** Recorded live at CBGB-NYC 1989-90. Raw, from-the-gut rocknroll with a decidedly southern-rock feel. Smoky, pool hall bravado with a generous portion of levity mixed in and tongue-in-cheek commentary. I'm rarely disappointed by a CBGB-recorded tape. This one sounds rich and grainy. **SOUND:** 5. SEE SAMPLER #4.

Bellas Artes • Azul • techno/pop/gothic • 1990 • 26 minutes, chrome • \$5.00, trade • Daniel Triana, 663 Monroe Ave. #2, Elizabeth, NJ 07208 ••• The full-color cover on our tape illustrates a mixture of classic and modern. In the music one may notice the use of both "traditional" instruments (guitar, bass, drums) as well as modern instruments (synthesizers and drum machines). *Azul* is also our first effort in using both male and female singers in our songs. *Azul* represents our latest attempt at making what we feel is "good" music. —Daniel Triana **GAJOOB:** Bellas Artes' second tape shows some definite progression within the style they explored on their first release. The most obvious

change being the addition of some vocal help from vocalist FAYE. She hits it on a couple songs here to good effect. These are moody, modern rock songs with a heavy edge blended in with some excellent, snaky lead guitar playing by David Triana. Daniel Triana's drumming is mixed loud and up-front, and along with bassist John Garcia they hold down the groove, allowing David to slink around. This tape should certainly help to establish Bella Artes as a solid band. SOUND: 4. SEE SAMPLER #5.

Jake Berry • Deep Nature • *noise composition* • 1990 • 60 minutes • \$4.00, trade • PO Box 3112, Florence, AL 35630 • Noise for beauty, meditation, hypnagogia, and phantasmagoric exploration. Constructs of flowing found and invented sound, sometimes including voice. I was attempting to organize noise in such a way that it would be both aesthetically pleasing and adventurous. The words are intended as an equal component with the other sound. After listening to this tape at a moderately high volume with headphones I realized that I heard the sounds in a room; the refrigerator, electronic hums, and all other noises as a strange harmony. **GAJOOB**: A dense undergrowth of electronics, static, hum and other noise implementations which sometimes serve as a sort of back drop (though never too far back) to Berry's sonic word play and poetics. The hand-painted cover is the color of deep within the forest, revealing, perhaps fossilized remains or the communications of some prehistoric being. SOUND: 3.5. SEE SAMPLER #3.

Big Butter • Brainsled • *Duck Butter Music, c/o Tim Biskup, 3810 E. International, Clovis, CA 93612* • **GAJOOB**: A diverse tape of instrumentals loaded with character and unassuming performances. A certain jazz inflection is revealed not only in some of the chord structures, but also in the tape's inventive and eclectic nature. Recommended. SOUND: 3-4.

Big City Orchestra • Painful Audio Enema • *LowLife, PO Box 8213, Atlanta, GA 30306-0213* • Harsh electronics soundscape here, with percussion. Intense and challenging, although engendered with the flow with which the best practitioners of this genre grace their work. SOUND: 3.5.

The Bill Jones Show • The Goatman of Maryland • \$1 or trade • *ooh ooh music, c/o Michael Gonzalez, PO Box 2707, N. Canton, OH 44720* • Gosh, just finished the final mixdowns and found some time to tell of "Goatman." I went weirder on this one. Happier melodies yet even odder lyrics. So, I've cut down on the vocal effects a bit. A fanfare beginning! An old 78 record of trumpet fanfares, and a parrot training disc, leading a Martian marching band! My first attempts at harmony with this rather pretty song of an imaginary playmate returning - "Invisible Jim." Next, Nip-o-Lunch, a one-shot band headed by Brian Barress, lets loose "Tropical Bird." I fill in for the guitarist and second vocal. That was a real toe-tapper, but what's next.... oh no... It's a giant tape loop strung through four thrift store portable reel to reel recorders, crazed prattle, and a guitar with the six strings tuned to just two notes and played with finger cymbals - that's "Title: Ambiguous." Now what? Triple guitars and way-out "Edward's Daddy," inspired by the film "The Lead Shoes." Now joyous singing (with Bob Nupp of Peat Moss) (who also co-wrote this one) foiled by my edgy prose. Clever and snappy "I Like Television." Two happy songs smashed into "Family Tre" strumming, whumping, and smiley singing. A toy piano and xylophone with bass accents (by Brian Nupp) makes the lilting, lazy tune of modern seasonal mythology - "moon/sea, land/sun." Then this one's just noisy and dumbly mumbley — but it's got to go somewhere - "He sings in a foreign language." A real song with a catchy melody, sing-along lyrics and a pile of smashed-up 45's - "Ipowagabba." Then existential chipmunks-note the pitch bends and drops "Working Circle." Ahh, the end and what more fitting than "Wingo, the Postcard man," written when reflecting if when people on a gorgeous vacation say "I never want to leave" get their way. The Nupps help out and Mark Gunderson of Evolution Control Committee belts out gibberish. *The Goatman of Maryland* is a tape that tries to make you smile while you're biting your nails! **GAJOOB**: I don't know what any of this means — or even if it's sup-

posed to; but Bill Jones (Michael Gonzalez) put it all together in such a fun way that I really like this one. The addition of strange harmony vocals (some speed-processed) is a definite plus. And sing-along melodies on several of the pieces strengthens the overall tape as far as the nursery rhyme-ish innocence that I've always associated with Bill Jones. Recommended. SOUND: 3. SEE "Ipowagabba" on SAMPLER #3.

The Bill Jones Show • I'm Sammy Bananas • \$1 or trade • *ooh ooh music, c/o Michael Gonzalez, PO Box 2707, N. Canton, OH 44720* • To Further distance between this work and my work with Plastic Eye Miracle, I've attempted to not only stretch the styles of its music more, but to create a microcosm of insanity for it to reside. An insanity of a giggly, nervous nature, not always directly humorous or understandable. Welcome to Fred's" features bouncy, choppy electronics and serves as a warm hello. "Autobiography" utilizes a violin/uke — an instrument I found in St. Crix, Minn. I'm not quite certain how to play or tune it. "1000 ways to get rid of your wife" used a new vocal treatment by using both pitch transposition and digital effect simultaneously. The verbal content is somewhere between Norman Bates and Woody Woodpecker. "Dad's Workbench," originally slated as a quirky pop tune was transformed into a funky, pseudo-rap by my work with the M.C. Nuggets: Doug Martin and Matt Wieck. Doug plays the wild church organ solo over the distorted percussion track. Influenced by my brush with DeLa Soul's "3 feet & Rising." No samples or scratching though. "Bugs on me" is Doug Wofsey saying "what" and "aaah" on a sampler on the only music-less piece. "The day the pictures came alive" is acapella psychosis. "Poem in the River" was written seriously from an event in Niagra Falls, but fixed in a slanted light and made to look ludicrous. "Snack Bar," a last-minute add-on, turned out to be a stand-out cut, in my opinion. 50's drive-in intermission adverts have always been fascinating. Here's an outsider admiring the lovely largeness of U.S. Snackdom with thuds and tinkles and "wwwoooo-waaaah's." Side two begins with the most difficult bit of guitar work I've ever tried. It is not speeded up or double-tracked. A random bass track was added. The vocals were done on my favorite 60's square mic. It produces a flat, thin sound unattainable electronically. This track, "The Tools Used" is about the ability of people who can hone language into precise bits of machinery that reprocess the world's thinking. The last line is "yeah yeah yeah, I know I'm a Caveman." "Slave to my Baby," another M.C. Nuggets collaboration, contains samples and scratching together.... I sampled dragging the needle across a record... youch! Now here's the monster, "I WAS A TEENAGE FRANKENSTEIN JUNKPILE," co-written with Doug Martin. It is speed metal/rap/noise/riot. 3 guitar solos at once. The worst tribute to Frith, Chadbourne and Hendrix ever. In the middle of one you can actually hear the guitar being retuned. All draped under a killer beat. It ends with a lame version of "Amazing Grace." The end "Wahoo" a sign-off type prayer of surreal reflection or a parody of Laurie Anderson... You decide. **GAJOOB**: Gonzalez does well to describe his particular brand of recording dementia and fun exploration that characterizes his work. It's a veritable kaleidoscope of ideas and sounds that never lets up. Here's hoping it never does. SOUND: 3. SEE SAMPLER #5.

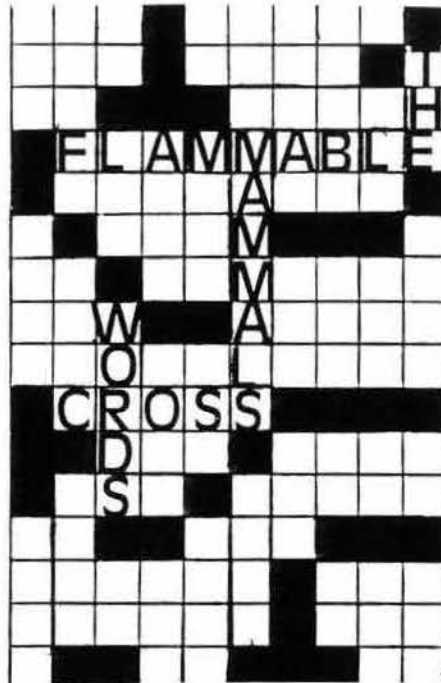
Jim Bishop • *noise* • 30 minutes • \$2.50 or trade • *Instigation, 1718 Delvale St., West Covina, CA 91790* • This tape is basically an impromptu recording of very over-amplified sounds. It was created through the use of a portable cassette recorder and portable radio (as mike and amplification sources), various articles present within reach when recording and a delay device, and an attenuator to adjust the distortion levels. This is meant to annoy. The original copy of this cassette was sent anonymously (under the pseudonym Jim Bishop) to the I Hate Music Show on KSPC (88.7 FM) in Claremont, CA. When I proclaimed my guilt in the production, Nathan Wilson (host of the show) decided to release the tape on his tape-only Instigation label. A new double-cassette release featuring a Jim Bishop work and a segment of a three hour (or was it two?) live broadcast (non KSPC) of Jim Bishop's Guitar Army (6 guitars) is in the works and should be completed shortly (by publication of this **GAJOOB** most likely!). **GAJOOB**: This tape consists of a veritable wall of harsh noise. Some percussive, but mostly harsh, violent destruction. Comes in a package

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filled with various toys and a Star Wars card. SOUND: 4. SEE SAMPLER #1.

Bite the Wax Godhead • Obvious Signs of Decay • pop, dance, rock • 1990 • 25 minutes, chrome • \$5.00, trade • Alec Cumming, 649 E. 14th St., NY, NY 10009 • Cynthia and I used to be in the HUNGRY DUTCHMEN, which broke up last year. We did O.K. - played lots of gigs, got on a College Music Journal CD, got a video on MTV - but our lack of real success, along with diminishing musical satisfaction, made our demise inevitable. BITE THE WAX GODHEAD was created to give us a context in which to be more creative - be it dance/rock, rap

BELLAS ARTES



or folk/pop... it's obviously influenced by stuff we've been hearing on the radio all our lives, from the Beatles to Milli Vanilli (there! we said it!) and rap as well, like Roxanne Shante and the Beastie Boys. Bite the Wax Godhead used an Alesis HR-16 on "While Your Dreaming" and "Obvious Signs of Decay," beefed up via MIDI with a Roland guitar synthesizer (!). Our tape was recorded at Hanging Gutter Garden Studios, an 8-track facility owned by Paul Rose and Michael (MJB-90) Bowman. Paul and MJB-90 both played beautifully on our tape, and we greatly appreciate it. Another musician on our tape was David Goldsmith (a guy who directed 2 out of the 3 Hungry Dutchmen videos). He plays some heartfelt tuba on "Try Not To Laugh." Most of the songs were worked out on a Fostex 4-track before we went into the studio, although Cynthia and I tried to maintain spontaneity. **GAJOOB:** *Obvious Signs of Decay* walks sort of a fine line between homespun lilt and good musicianship. Cynthia Harden and Alec Cumming possess enough skill between them to steer a song around a not so obvious corner; while also wishing to maintain enjoyability. Some of these songs capture a cute sort of personality, somewhat akin to Silly Pillows; but have musical depth at the same time. Favorites were "While You're Dreaming" which, fortunately doesn't rely too heavily on it's white rap ending, and "Hold Me the Wrong Way," which reminded me of Joe Jackson. SOUND: 5. SEE SAMPLER #

Bob Black • Live at Club Lower Links, b/w: John Hagen-Brenner "Live at U.S. District Court" • style: spoken word? (I don't know this technical stuff) • 1990 • 90

minutes • \$5.00 • PO Box 2159, Albany, NY 12220 • Mainly a live reading of humor, mostly from the legendary Dial a Rumor telephone project I did w/ Zack Replica in Berkeley, CA, later Sheridan, Wy. Debut of s/story "The Last Mike Hammer Thriller." The texts sound good, if over the heads of the poor punks. The connecting patter is not. A way to present my material and point of view other than in print, e.g., my book THE ABOLITION OF WORK & OTHER ESSAYS (1986) (2 more in the works). I was also pleased to read a few things from little known zine-culture humorists like Carly Sommerstein, Kirby Olson & John F. Kelly. The other thing is John Hagen-Brenner pleading guilty to mailing me a bomb last year packed in a cassette case — cassette

culture is literally exploding these days. Couldn't fit it all on the tape (procured from the court) but enough to hear him condemned out of his own mouth, the ultimate SubGenius audio! Very suitable for college radio. This is the tape J.R. "Bob" Dobbs doesn't want you to hear! "High weirdness by mail," as Albany police detective George McNally put it. **GAJOOB:** This serves well as sort of an overview of some of Black's written work. Although the audience was rarely in tune with the proceedings, Bob gives a lively, engaging performance. He turns the microphone over to John F. Kelly who gives a short reading. Much time is given to "Dial A Rumor" readings, which was a periodically updated phone message most often of topical and political slant, usually poking fun at the inter-workings of various groups in the Berkeley area. Hagen-Brenner's testimony is, of course, very voyeuristic and, hence, lots of fun. SEE excerpt on SAMPLER #4.

Black Ritual • False Pride • Joe Mellon, Jr., 428 Eden Park Blvd., McKeesport, PA 15132 •

GAJOOB: Black Ritual is a hardcore/metal band in the tradition of Metallica. Most of the songs on this tape start out with lengthy instrumental introductions, then launch into a choppy throat-growl vocal. Lyrics are highly political, focusing more on how people behave in society rather than simply upon the government game (although that is talked about also). The vocals, unfortunately, are given too much presence in the mix. This band has some very excellent

instrumental teeth and should keep the focus as much on that, if not more. *False Pride* is a step backward from their self-titled first release; but still an exceptional release in a sea of mediocre ones that come out of this genre. SOUND: 4-5.

The Black-Eyed Susans • 12" • Turn of the Century Records, PO Box 65, New Britain, CT 06050-0065 •

GAJOOB: Strong rock songs with an edge. Tight band, high on energy with some very appealing and thought-out arrangements. The warm bass end makes this much heavier than it might have been without it. SOUND: 4-5.

Eric Blakely • Uncle John's Farm • folk rock • 1991 • 38 minutes • \$9.00 • Folk Reels, c/o Eric Blakely, 1509 Payne Ave., Austin, TX 78757 •

I used several musicians from around Austin, all of who are on the cover photo, with the exception of Paul Collins and Chris Von Snider. Paul and Chris contributed some backing vocals. Paul Collins has several albums to his credit, and had a hit in 1980 with a song called, "Rock And Roll Girl." When I had a rock band in the early 80's in California, I used to do shows with his band called Paul Collins Beat. He had just been passing through Austin, we ran into each other, hung out for a few days and he ended up coming in the studio to sing on a couple tracks. He was traveling with Chris who is from the San Francisco Band, Flying Colour. The title track is a song that I wrote for my Uncle who died in 1980. I came across a journal I had kept from the year he died, and had discovered I had never had a chance to thank him for all the things he had done for me. That's what set this whole project in motion. **GAJOOB:** *Uncle John's Farm* is distinguished by

Blakely's excellent songwriting and guitar work, along with a host of backing musicians playing a variety of acoustic-oriented instruments: cello, banjo, harmonica and accordion. Styles range from down-home country barn-burners to more personal observations. Blakely writes about real life and reveals something in the process — about him and about you. And what makes this such an enjoyable tape is the obvious love of music making in evidence by all involved. Highly recommended. SOUND: 5. SEE "Uncle John's Farm" on SAMPLER #4.

blobels • iz insane.... • Noël, Flat 5, 20 Stamer St., Scrd., Dublin, IRELAND ****GAJOOB: blobels conduct a noisy barrage of confused, pandemonious profundity on *iz insane....* Very trebly. Maniacal vocals over thin, red-metered, buzzing synth lines and distortion-laden guitars. Experimental in a slap-dash sort of way. Found sounds from various sources. An asset to this is the definite friendly, fun-filled, homemade, adventuresome attitude throughout. Definitely not an easy listen - in fact, it's often quite a chore - but its craziness does have some appeal. SOUND: 2.

Bloodshack • Have You Seen Me? • Dagger, c/o Tim Hinley, PO Box 460, Somers Point, NJ 08244 GAJOOB: Weak guitar, energetically played (and beaten) and lame drumming are the focus here. Hinley tries a few different things with guitar here; like out-of-tune acoustic coupled with hyper-distorted electric and whatnot — but it can't save this. SOUND: 1.5.

boBby • your host boBby • 419 So. State St., Bellingham, WA 98225 • spoken word, collage • \$5 (for SOP release), \$7 for a unique mix and handmade cover • 1990 • 60 minutes, chrome ****the tape is actually a unique mix - meaning ONE OF A KIND (a bad/good habit of mine). it resembles the cassette about to be released by Sound of Pig (Box 150022, Van Brunt Stn., Brooklyn, NY 11215; cassette #293). this particular tape is near seamless, meaning it's recorded in one hour without edits. however, someone came to my door twice and i had to pause as many times on BOTH sides! there are a couple portions that the FCC (famous cucumbers) might not enjoy having on THEIR FUCKING AIRWAVES! so warn any dj's should you copy and pass this on (which you are free to do). GAJOOB: As boBby states this is a very seamless audio collage. Musical backdrops, some as is, some tweaked and altered, with spoken word and other texts, plus boBby himself speaking now and then. This reminds me a lot of Pawnee Ribber's tape collage excursions, although boBby seems more concerned with blending the whole proceeds into a consistent flow. The cover is a colorful hand-assembled paste-up collage. Recommended. SOUND: very good. SEE SAMPLER #7.

Bombarded With Flowers • El Cheapo Blastura • music and noises • 1990 • 50 minutes, chrome • \$4.00 or trade • Tom Burris, 2431 Fairview St., Anderson, IN 46016 ****Rather than try to top our previous tape (1987's "Taking Views From an Aeroplane") we took a u-turn into psycho-electronic Hell. This time it felt like Nick and I were working *around* each other, as opposed to a real collaboration. Most of the tracks are about madness, distance, loss, etc., etc. So our general lack of musical communication actually works on most of the tracks. Sometimes the cut-up, sample, flip-out method works and sometimes it's less than great. There are even a few moments of "fun." But overall this is pretty dark stuff. We did a lot of experimenting with the recording of this tape and I know I expected too much of my low-tech equipment. For this reason, sound quality ain't exactly wonderful. GAJOOB: There are some great songs on this mail collaboration tape of Nick and Tom Burris. The opening cut, "Crash Landing," is particularly good with Nick offering up an excellent vocal and chorus hook. The coupling of acoustic and electric guitar works very well throughout. Side two ventures more into experimental territory, yet manages to maintain song structure for the most part. SOUND: 2-3. SEE SAMPLER #3.

Paul Bonomo • Songs From My Right Hand • cock-n-roll • 1990 • 34 minutes, chrome • \$5.00 • trade • Eine Kleine Totenmuzick, PO Box 6412, Arlington, VA 22206 • or directly from: Paul Bonomo, 1600 16th St. #803, NW Washington, DC 20009 ****Nothing is more personal to me than the music I create. All voices and instruments (guitar,

keyboards, bass and drum machine) were done by me. Recorded on my precious Tascam Porta One 4-track. Fuck newer models! I do the best with what I have. Word. Now to the music. All-out, horny, sexy, paranoid, nervous, sexual, frustrated, funky, disillusioning, trippy, filled-out, stripped-down, groovy and homoerotic. Guaranteed to make anyone feel these ways. I write about lame affairs with perfect pretty-boys, a family I don't belong to, why people let themselves be controlled by a shitty world and on and on and on. I don't know. I like it and my friends like it. I need to be heard. I have so much to say. (Who doesn't — right?). But only I can hear me!!! Musical masturbation. Songs from my right hand. Perhaps the era of "bands" is over. The era of legitimate record labels sure is. That's why this tape exists. That's why GAJOOB exists. I make music 'cuz nothing's going on. D.C. sucks. Washington Dead City. What did this town ever do for me? Yes, D.C. sucks — but I swallow. Eine Kleine Totenmusik. A label. A cassette label. It means, "a little death music." Also features the wonderful Testicular Momentum. I play guitar on one of their tapes. My name is Paul Bonomo. Bonomo is "good man" in Italian. The tape is "Songs From My Right Hand." And they are.... GAJOOB: A tape of six raw, garage-punk influenced songs that are extremely intense statements as much as they are great songs. Paul says the era of bands may be over but these sounds like a live band fronted by an emotionally charged singer laying his heart out on the stage and kicking it out into the sweaty, seething audience. You really get a feeling for the iron-fisted morés that society clenches upon homosexuals. This is unforgettable. SOUND: 4. SEE SAMPLER #6.

Borbetomagus • Live in Allentown • noise • 1985 • LowLife, PO Box 8213, Atlanta, GA 30306-0213 **** GAJOOB: Recorded live in Allentown, Pa., on Halloween, 1985, Don Dietrich, Jim Sauter, Donald Miller, Adam Nodelman come together and create some seriously hellish noise confusion. Lots of feedback that swirls and crashes around the space. And the beauty of this is that there *is* space. I've heard Donald Miller exploring noise frontiers before in a much more repetitive fashion. But this tape sounds improvised; and, although it is a whole lot of the same thing for 30 minutes, it contains some subtleties

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that make it worthwhile for its harshness. SOUND: very good.

Bouffant Jellyfish • Six Month Shelflife • \$6.00 • Betsy Nissan, PO Box 164252, Austin, TX 78716; (512) 328-4770 *** The band was voted "Best New Band" by the Austin Chronicle reader in the SXSW '90 issue. Also, "Shrimp and Chicken Jambo" from their 1st tape was on the NMS "Unsigned Choices" '90 compilation. *** **GAJOOB:** This is a musical adrenaline-surge that blends Mountain-esque Southern rock, funk, hardcore, speed metal and rap into a homogenous whole. And it never lets up! The excellent recording adds much to the high energy level maintained throughout. Great performances all around. Loud, raucous and one Hell of a good time! SOUND: 5.

Michael J. Bowman • Dead Brainsells Society • *avantgarde-pop/schlock* • Nov. 1990 • 50 minutes, chrome • \$5.00 or trade • Bowman, PO Box 316, Cooper Station, NY, NY 10276 *** This is my third release and started out as a lot of dubbesque soundscapes and found noise experimentations. Only 3 cassettes of version one were sent out. Then I recorded a bunch more songs, some on nice 8-track equipment, some I sang right into a hand-held dictaphone. Anyways, a few months later I had version 2. It's been going out steadily and getting hardy welcome. Look for my fourth release to come out around April-May '91. I've been doing a lot of trading lately and the amount of exciting new music and sounds out there is enough to make a guy swear off store-bought culture forever. **GAJOOB:** Progressive pop-rock with a heavy psychedelic bent. But this is much too eclectic for any sort of label to give adequate description to the proceedings here. "Alaska" starts the tape off with a huge bang, Paul Rose's guitar work is fiery and there's a riff here you would die for. "Broken Wheel" is simply Michael and an acoustic guitar — folk-blues. Bowman also has a knack for melodic guitar touches at just the right moment. And his drumming is frantic and energetic as always. The differences in sound quality make me believe that this may be a collection of alternate versions and out-takes. Also the strange sound snippets. But in my mind this is a definite asset — something different around every corner. A definite plus being that all these songs are excellent, whether fully fleshed out with instrumental depth or remaining simply with guitar accompaniment. This is my favorite Bowman tape, and if you haven't treated yourself to his work yet this would be a great place to start. Exhilarating! SOUND: 2-5. SEE "Dressed To Kill" on SAMPLER #2.

Bob Bunce • Blues 4 A Tired Planet • *rock, reggae, spaceblues* • 1990 • 46 minutes, chrome • \$5.00 or trade • Beyond Riddum Music, PO Box 13792, Rochester, NY 14613 *** "In This Nation" co-written with my brother writing the lyrics. Our lament about "What's going on in this nation!" "Dump Blues" - the govt. has really been squeezing us with a dump proposal in our backyards. "Hole in the Ozone" — I guess somewhat of a defeatist-type theme. It's gonna get you too!! "Acid Rain" — Tongue and cheek look at the elimination of clean water etc. "Mushroom Indignation" — New York governor Mario Cuomo made the statement that those anti-nuke dump people are nothin but some old 'Mushroom Heads.' "Blues 4 A Tired Planet" — My favorite to perform live. I wanna live in a clean air kinda town, don't want no crud a seepin' from the ground!! "Stone Age" — longing for simpler times. "Indobba" — Instrumental. Couldn't come up with lyrics and didn't want to scrap it. Great Tom Bittle guitar. "Eco Crisis" — Summation of Blues 4 A Tired Planet's groove. Wow!! How about that cover... My extremely neat wife's contribution to the project — by using collage she "recycled" from various art images to create new art.... **GAJOOB:** As is obvious from Bob's description above, this is a heavily focused environmental statement sealed in a psychrock groove. Outstanding guitar performances by Bunce, Tom Bittle and Sunny Paul are the highlights of this tape, for me. While Bunce wraps everything up in a hot package of active drum programs and various synth touches. SOUND: 5. SEE "Clean Air Town" on SAMPLER #7.

Buxinrut • The Criminal Elephant • *rock* • 1990 • 46 minutes, chrome • \$5.00 (\$4.00 for normal bias), trade • Ken Glanden, R.D. 1 Box 49, Frederica, DE 19946 *** I had to keep injecting myself and the others with male hormones to maintain the proper energy level and attitudes. Once in a while some

estrogen would slip by. This would stop the recording process. Then the member (no pun intended) emitting this would be placed in an isolation tank for several hours. Upon emergence from the tank the person would immediately be put in a darkened room and be forced to watch professional wrestling videos for a couple of hours. After this, playing and recording would resume. Guitarists were also required to wear condoms on their fingers. **GAJOOB:** Very good, raw tape with many influences showing from punk, mod, progressive rock with enough looseness injected into the proceedings to make it exciting. They really put it all together on the last two cuts with "Tap Skull" and the excellent groove of "View From the Asylum." Ken Glanden is the main guy here with lots of help from Ken Kennedy. The guitar distortion sounds either processed direct from a pedal or perhaps from an old Fender amp, but the bass is prominent and strong enough to even the mix out and make it work very well. Lots of good songs and it sounds like it was fun to make. SOUND: 3.5. SEE SAMPLER #5.

Donald Campau • Guaranteed Injection Comfort or Your Money Back • *electronic rock* • 1989 • 60 minutes, chrome • \$5 USA, \$7 overseas • trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 *** All instrumental recorded especially by request for Harsh Reality! Don is a cassette networker from way back and a truly talented musician. Some hot rockin sounds by one of the indy's finest guitarists/songwriters. **GAJOOB:** Don's "hot rockin'" actually takes a seat way in back on this one. Imagine unchaining your primal Id and recording the sounds it makes and you might have somewhat of an idea of this tape of extreme improvisational, instrumental mayhem. SOUND: 3.

Canned Heat • Reheated • *Chameleon Records* *** **GAJOOB:** Excellent blues boogie tunes from one of the better bands doing that sort of thing. This group can get down and jam with some rousing beer hall grit — and I wish more of that was present here; but Junior Watson's lead guitar works up the sweat you're looking for. SOUND: 5.

Carriion Dog / Dogue • *split HC/industrial* • 1990 • 50 minutes • \$5.00, trade • Jason Jackson, PO Box 203, Fairfax, VA 22030 *** Nov. 88: Jason and John do 3 songs. Feb. 89: DOG forms with "Demo 1," 9 songs, and Chris Bass. All elementary home-recording mistakes possible are made, no knowledge of micing instruments, effects, TASCAM technology or anything else. I recently undertook a substantial editing of the TASCAM PORTA ONE guidebook as a project for my graduate editing class... it needed it. June 89: "Demo Z" is produced using a middle of the line Vesta Fire 4-track. The guitar micing is terrible, the bass is mixed way down with terrible flanging on some songs, argh. All the metal-head fools got on us for a lack of "heaviness." We look for drummer and play with a #, incl. a good fellow Stevie Lee of Fla. band Moral Decay (decline?), who, unfortunately, flees back to his hometown of Phill-E. Oct 89: Jason is sick of effing with drummers, buys a set with his slave \$ (working Kitchen at Nat'l Gallery of Art) and self-teaches enough to play in. Dec 89: Debut with Esmirelda at Nicky D's in Baltimore with (ex-) Skinhead Ivan singing. Jan 90: We enter Reuben Schmeuben Studios in Waldorf to record "CARRION DOG" / "DOGUE". "DOGUE" is our industrial project which we do with some witty Wax Trax fans from the surrounding countryside. A Fugazi/Pailhead comparison is unwarranted, however. SONG INFO: ARTFAG - speaks for itself. Stevie Lee from Moral Decay (drummer) came up with accented riffs before each verse idea. Let me note that we are not homophobes, on the contrary, we went to great lengths to invite the DC gay community to our last show. We all read HOMOCORE. In the studio, the general formula was rhythm guitar one track, bass one track, lead one track, drums mixed in stereo onto two tracks (this required the excellent skills of Charlie, the engineer). On mixdown the guitar would be mixed down with two tracks panned R & L, with a small amount of delay between. His indicator was broken, but it was very little delay, I would have liked more for that ZZ Top/Megadeth stereo delay sound. St. E's Blues - dedicated to John Stabb. St. Elizabeth's Hospital, famous for incarcerating Ezra Pound among others.... Johnny Cash - modern day man in black singing the blues - my voice was electronically lowered three half-tones for this one.... DOGUE: Red Corn - I thought up the name. John did the rest. We came up with beats on acoustic drums, then did in studio on machine and sampler/

sequencer. The noise tracks are totally channelized, and need to be listened to 80 times for both left and right channel for full appreciation and monotony. Ted Bundy - every band needs a song about suicide. This is ours. Two lead guitar tracks, me screwing up bass line. First... And Then - "First You Must Ask the Lord, and then you must decide." John and I did this 1st time Nov. 88, then resurrected with noise tracks. John on guitar and bass, John vocals electronically altered. Noise tracks: one channel has liberation of holocaust camps recalled by allied soldiers, other channel has people who survived the camps telling the deal... Elie Wiesel has a bit in there. Tao-Te Ching - actually readings from the I-Ching, cuz I couldn't find original from Nov. 88 recording, and Crown Books didn't have the Tao-te-ching, so we got I Ching. I took one reading of serious sounding quotes and did it on one track, read another of funny/odd/different type of selections, read it to the music and could not hear the first reading. Sort of a da da-ist Cabaret Voltaire trick, there are a few interesting unplanned intersections. Phillistine - running water one channel, bubbling water on other. Mary Jo Kopechne screaming to the left, Ted Kennedy's Congressional investigation text read with effects by John to the other side. The usual recording deal was rhythm guitar and drums recorded simultaneously, then bass, vocals, and leads overdubbed. We had the noise tracks pre-recorded and synchronized on stereo cassettes, would just dump them on to 8-track. Charlie had never done any industrial music before, but I was even more pleased with DOGUE results than CARRION DOG. Just goes to show that intelligence and a smart engineer are what count and not #s of tracks and pricey studios. Reuben Schmeuben was \$15/hr., and our 12 songs took a total of 32 hours. **GAJOOB:** Not simply industrial, or not simply metal — or not simply any one thing (collage, poetry, noise) — although all of these elements are present. And however cluttered those influences might have become, mixed all together, this is a very clear sounding tape with diverse selections. A variety of vocal approaches with found sounds added here and there keep things intriguing. Poetic at several points also. Well done. SOUND: 4. SEE SAMPLER #3.

Jeff Central / Alios • Resonance I • live electronics • 1989 • 60 minutes, chrome • \$5.00 • International Terrorist Network, 5230-D Tamarack Blvd., Columbus, OH 43229 ***** This is the 1st release by Alois and myself. Every sound heard was spontaneous. There was no rehearsals or overdubbing involved. It would have been a "real" Hell of a show if done in a public venue. Just to see the "reaction" of the audience. "Technical Magick at its best!!!!" **GAJOOB:** Those who are best at tackling the fabrics of noise washes and harmonics do so with a certain warmth. Central and Alios do that here with a resonant shimmer that not so much shocks the senses as it does inhabit them. SOUND: excellent. SEE SAMPLER #5.

CERVIS • To Spite My Face • 1991 • 60 minutes • \$5.00 postal money

order only to: 127 House, PO Box 11481, Knoxville, TN 37939 **** Electronics with found vocals describe media choking on itself and the war between all possible THEM and us/you. **GAJOOB:** Fairly simple synth electronic pieces with found sounds used as a sort of lead vocal over top. Perhaps this is not uncommon these days; but what sets this tape by CERVIS apart from all the others is the buzzing tones of the synthesizer. Well constructed experimentalism. SOUND: 3.

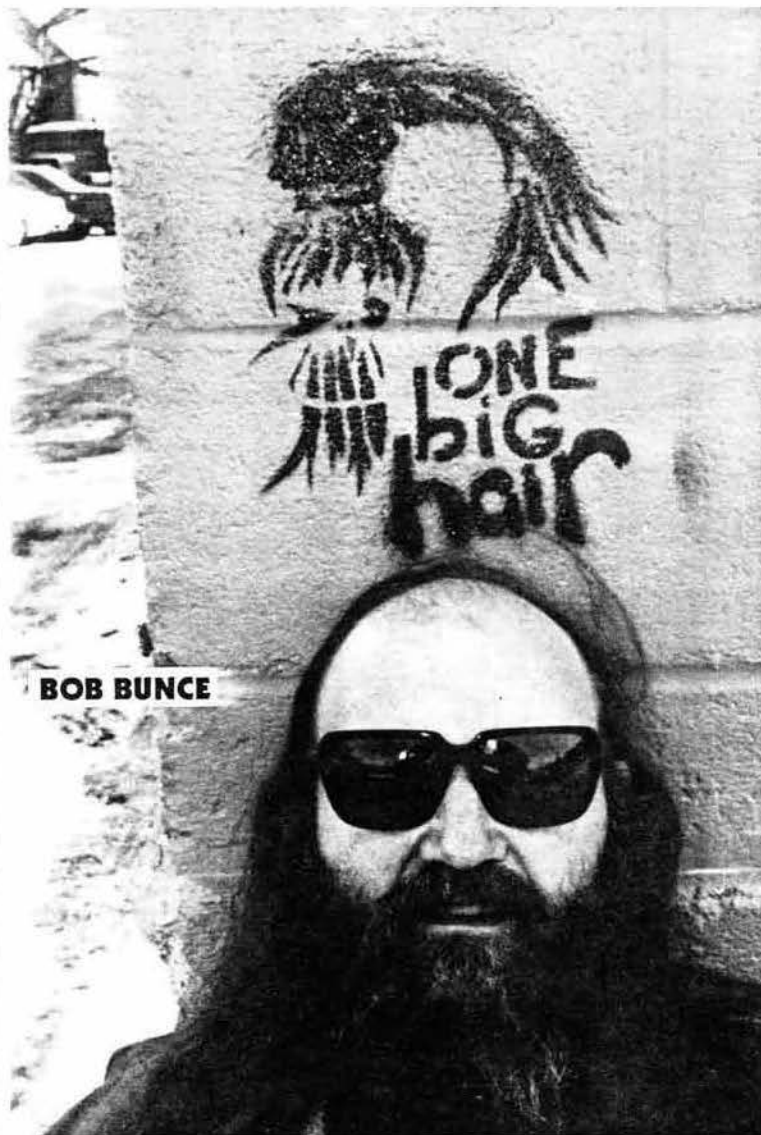
Gary Chambers • Myth, Magic & Mystery • Visionary Music, PO Box

11412, St. Petersburg, FL 33733 **** Visionary Music is an independent label focused on the evolution of creativity on the planet. **GAJOOB:** While focusing on fostering the evolution of creativity on the planet is certainly a good thing to focus on, it does tend to lump one into a certain category. But this tape by Gary Chambers is definitely not to be lumped along with all the other New Age, blurry-eyed pap out there. Chambers is a gifted arranger. His songs have depth and cover a lot of emotional ground. And he's not afraid to let it loose and actually rock out. While the presentation insists on calling it New Age, I think it deserves a much more broad audience than that. SOUND: 5.

Thomas Chapin • Radius • MuWorks, 111 4th Ave. #5A, NY, NY 10003 **** **GAJOOB:** Warm, sensual and earthy acoustic jazz. Chapin's sax work is all these and Ronnie Matthews' piano is a consistent pleasure throughout. "Forgotten Game" is an unforgettable tour de force. SOUND: 5.

Michael Chocholak • Hot Wired • instrumental guitar rock (I guess) • 1990 • 60 minutes, chrome • \$7.00 • M&M Music, PO Box 38, Cove, OR 97824 ****

Hotwired is the 21st release of the M&M Music catalog. While most of my music falls into the difficult to define realm of abstract electro-acoustics, *Hotwired* hails back to my roots in hard rock guitar. Two previous releases laid the groundwork for *Hotwired*. The first of these was *Insect Hands*, a rough and tumble collection ostensibly put out by the instrumental avant-rock "group" Leather Smile. Thurston Moore's minimalist description summed it up as "Crazy." Next came my cyber-rock collaboration with SF writer John Shirley (City Come A Walkin', Eclipse trilogy, Cellars, Transmaniacon, In Darkness Waiting) on *Minds in Collision*. I penned and played the tunes while John contributed thought and throat. Remixed to DAT from 8-track in Seattle, the sound was more streamlined without losing any of the edge and Glenn Branca remarked that it was "Pure Heaven... a classic." (You can currently check John out with his new group, Panther Moderns). *Hotwired* continues this legacy by applying the high tech processing of the revamped M&M Studios (once again 8-track to DAT) to 12 hard rock instrumentals of flaming



BOB BUNCE

guitars trimmed in blues and jazz. I think it's hot and it works. It's definitely the tightest collection yet, and with the new equipment nothing is lost in bringing it to you. **GAJOOB:** The previous tapes I've heard by Michael Chocholak have all been mainly synth-based, somewhat industrial in the type of atmospheres they invoked so exceptionally well. "Hot Wired" is a dramatic departure from these, employing a scorching electric guitar against a backdrop of minimal synth improv/constructions. Chocholak plays everything here, and does it well. His guitar soloing technique is a mixture of fluidity and choppiness that fits well with his synth arrangements. His style is quite bluesy very often while maintaining a psych-rock bite throughout. Recommended. SOUND: 4.5. SEE SAMPLER #7.

The Cleaners From Venus • On Any Normal Monday • In the Golden Autumn • Midnight Cleaners • Hypertonia World Enterprises, PO Box 4307, N-5008, Bergen, NORWAY ••• GAJOOB: CLEANERS Martin Newell and Lawrence Elliott offer up a consistently outstanding pop sensibility throughout these tapes. Characteristic chorused melodic guitar lines effortlessly propel the arrangements that are very full, notwithstanding the homemade 4-track medium that they use. These sound great! Acoustic drums really add a lot to the life of most any rock song, especially when the drummer is as talented as this. THE CLEANERS have been around the independent cassette scene for a long time, and if you haven't heard 'em yet, I strongly urge you to do so. Homemade poprock just doesn't get any better than this. SOUND: 3.5. SEE SAMPLER #7.

Ken Clinger • KC02 • somewhat experimental and other stuff • 1983 • 60 minutes • \$4.00, trades preferred • Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108 ••• This is obviously an early tape of mine, done by bouncing between cassette decks. I do a lot of things on this tape that I never really followed thru on later tapes, and so it's a tape I like to go back to now and then. Rather than do a "revised version," I prefer it in its original form with the tape clicks and other homey sounds. Someone recently told me my first tapes were my best, so this could be my second best tape! **GAJOOB:** Quite an eclectic piece of work here, from found sound to Clinger's trademark instrumentals and spoken word pieces, serving quite well as sort of background to Clinger's work; but essential of itself. SOUND: 2.5. SEE SAMPLER #2.

Ken Clinger • KCM03 - KCM04 • movie soundtrack and modern classical influenced instrumentals • 1990 • 60 minutes • \$4.00, trades preferred • Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108 ••• This is my first tape of all instrumentals (other than side long ambient pieces). Since I have recently been making pieces via computer, I decided to start the KCM series, which have each complete tape side stored in computer memory, and can be recorded directly to the tape recorder without a master tape being needed. The pieces on this tape fall into three categories: 1) notated pieces from my "pre tape days" which were influenced by modern classical music (as well as Robert Fripp). 2) notated pieces that Tom Furgas has sent (and continues to send) me over the past 7 years. Most of them were too difficult for me to work with until this year when I could put them into the computer and let it deal with those tricky rhythms. 3) recent pieces I have composed directly at the computer using the actual sounds (on this tape a Roland MT-32) that appear in the finished pieces. These tend to be lush pieces that sound like movie soundtracks, but their actual inspiration is closer to the early King Crimson albums or Eno's short instrumentals. **GAJOOB:** A very strong work. This is quite different, in a way, from any previous Clinger tape I've heard; but the characteristic Clinger sense of melody and construction still remains. SOUND: 4. SEE SAMPLER #1.

Ken Clinger • KC32 / KC33 / Bovine Settings Vol. I • 1990 • 90 minutes • \$5.00, trade • Kitt Tapes, 312 N. 3rd Ave., Highland Park, NJ 08904 ••• Two recent KC solo tapes plus *Bovine Settings Vol. 1* which is KC's setting of spoken word pieces by lots of different artists. **GAJOOB:** It's intriguing how Clinger can deal with sounds so homogenous, yet this tape remains consistently engaging throughout. It features Clinger's by now charac-

teristic song structures. His music is simple, with a music box quality, an eerie sort of innocence. And Fioretti's compilation shows a nice variety of settings for Clinger's work—from his quasi-ambient keyboard works, to taking a few popular songs and making them his own. Side two has Ken providing backing for several different artists. Dan Fioretti's "John Bennett" is particularly noteworthy and hilarious, especially because I admire Bennett's work, and he's on this tape also. Highly recommended. SOUND: 2-3. SEE SAMPLER #4.

Ken Clinger • KC 34 - KC35 • pop songs • 1989-90 • 60 minutes • \$4.00, trades preferred • Ken Clinger, 311 Stratford Ave. #1, Pittsburgh, PA 15232-1108 ••• This is my most recent tape that is mainly songs. (There a few instrumentals thrown in now and then.) The KC Series" is mainly for short pieces, usually spoken or sung or occasionally without words. The lyrics on this tape are generally influenced by dreams, thoughts or images that I was interested in at the moment, and I'd write and record the song before I'd have second thoughts about doing it. (It's when I put a final tape together that I decide if I like the piece or not.) I try to write for my own limited singing range so that it doesn't distract too much from the songs themselves. **GAJOOB:** This would be as good a place as any to start your Ken Clinger collection. A good showcase of Clinger's well-known song/story style that's sure to delight. SOUND: 3.5. SEE SAMPLER #3.

K.C. Ambient Series • Vol. I: Oleh and Contemplation • Vol. II: Starlight Flow • ambient music • 1990 • 62 minutes, chrome • \$5.00 ea. or trade • Tom Burris, 2431 Fairview St., Anderson, IN 46016 ••• This series is made up (so far) of two wonderful cassettes Ken sent me to release last year. Each tape contains two side-long "ambient" compositions. The tracks are keyboard-based, featuring Ken's contradictory trademark mechanical, but somehow human style. Volume Two has a steady pulse, while Volume One is more flowing. Excellent background music for almost any activity—and not a cow in sight! I don't know how many ambient tapes Ken plans to release, but I recently received the master for Volume Three. **GAJOOB:** Minimal synth constructions with simple synthesizers. A basic theme repeats like the soft ebb and flow of a tiny pool of a whispering brook. Ken Clinger is well known for his strangely bent lyrical twists; but what is often overlooked is the characteristic atmosphere of his music which compliments his ideas with a simple sort of innocence and a dark (perhaps twilight) underpinning. SOUND: 3.

Clocks • UP&L • peculiar • 60 minutes, chrome • \$7.00 • Jeff, 358 So. 500 E. #1, Salt Lake City, UT 84102 ••• Clocks' U.P.&L. is an apocalyptic collage of industry and universal folk. Murder ballads combine with mechanistic symphonies to provide a sensation of a world in and beyond our own. Noisy metal percussion is tempered by pre-electronic synthesizer sounds, spiced with more and less traditional waves of flute, acoustic guitar and sitar. CLOCKS have been producing their peculiarity both live and in the studio for about six years. U.P.&L. gives a glimpse of the progressive aberration and experimentation. **GAJOOB:** While perhaps smacking of a certain ARTsiness, CLOCKS also possesses a characteristically loose abandon in their unique approach that reveals a bent towards eclectic improvisational interplay, employing a variety of styles while never taking anything too seriously. Picture a poetry-reading backup band; but transport it to a surrealistically grandiose scale with dirty oil drums and slabs of metal suspended precariously and a brand new wave of flower children beating on them. SOUND: 3-4. SEE SAMPLER #7.

Steve Cohen • Aircraft • Jason L. Peterson, Lenox Hill Station, PO Box 832, NY, NY 10021 • electronic, expressionistic, rock • 1979-89 • 60 minutes • \$7.00 ••• AIRCRAFT is a compilation of music spanning 10 years of solo music by Steve Cohen. Steve has played in several influential New York bands, among them EMPTY HOUSE and CHINA SHOP. He has also appeared on LP's released by NAUX, SCOTT WILLIAMS, CHINA SHOP and others. Steve also recently wrote and performed the title music for the television series "War of the Worlds." The music is visual, emotional and quite personal to Steve. He tends to vent his sense of perception of the world onto tape, describing it as he experiences it. And he labors on the composition until every nuance of it presents his vision of reality exactly. The music may sometimes

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seem improvised.... but it is not. The music, as I perceive it, would work very well as soundtrack music for films (as he has already experienced with "War of the Worlds") but works equally well as an exploration of the sensitivities of a creative mind. But then that's what I think.... — *Jason Peterson*. **GAJOOB:** Compositionally strong with deep arrangements in a tape that ebbs and flows with careful emotional content. Satisfying on various levels. An excellent piece of work throughout that should impress discriminating lovers of rock, space, fusion and new age — although it really stands alone, apart from any of those labels. SEE SAMPLER #4.



Command Co. • Automation Virus Overload • Hambeat-Newbeat-Teknobeat • 1990 • 40 minutes, chrome • \$6.00 • traders inquire first • Shadow Canada, 5 Admiral Road, Toronto, Ontario, M5R 2L4, CANADA ***This is an exercise in power rhythms and raw electronics. COMMAND CO. combines members from DIGITAL POODLE and MONA LISA MESCALINE. Tracks vary and combine elements from European-influenced electro-dance, hard-edged industrial music, latenight deep house-music and new beat. Add on the personal characteristics of each of the musicians, and the truly unique sound of COMMAND CO. is created. **GAJOOB:** Very good, hyperactive, mechanical industrial tunes. COMMAND CO.'s sound is quite a homogenous mixture of slight keyboard backdrops with digital percussion pulsating its brand of polyphony with a good dose of percolating, computer-sequenced synth notes dancing around the heavy percussion; and the almost obligatory manic-distorted vocals spitting out a venomous refrain. SOUND: 5. SEE SAMPLER #8.

Cowtown • Cow Pies • folk rock • 1989 • 60 minutes, chrome • \$8.00 • Peter Tonks, PO Box 100221, Denver, CO 80210 *** Cowtown's biggest influence? Without question: Dan Quayle. He's practically God to us. At the Cow Pies recording session we'd put electrical tape over our eyes, wrap ourselves in American Flags, drink a shit load of Exxon, and take turns seein' who could do the coolest Dan Quayle imitation. Our drummer always won 'cos he's just naturally stupid. Hell, the dweeb even quit the band when The War started, to enlist in the fucking army! I kid you not. He said he had a dream about becoming a "Peacekeeper." Last we saw of him he was makin' right angle turns and mumblin' something about George Orwell tellin' him to snuff some camel jockeys for Rambo and the Gipper. This radical thing happened when

we were laying down the guitar riff on "Cum 4 U." We had some kinda "mystical experience," definitely cosmic. (right out of the "sixties," dude): Jim Bakker materialized in a swirling pink, neon-colored cloud down there in the basement! "Hey!" our drummer yelled, "when did you get out of prison?" (Like I said, he ain't too swift.) You should have seen Bakker — he had this preoccupied, glazed look in his eyes. And our bass player practically heaved Big Mac chunks when the former TV Evangelist instructed him, in a squeaky, high-pitched, possessed kinda voice, to telephone Tammy Faye and tell her "Jimmy is Bubba's bitch now and wants a divorce." One little-known, (yet awesome)

recording technique Cowtown utilizes is this: We watch "New Kids On The Block" concert videos with the sound off, with "Milli Vanilli," Paula Abdul, and "Tiffany" CDs blasting simultaneously at maximum volume through sixteen Marshall amps. It's totally cool, (not to mention mind blowing). This "technique" has actually inspired us to come up with some of our biggest selling, yet significant songs so far in the '90s... ("U 2 Can B U 2" originated on the spot at one of these sessions!) What's in store for Cowtown? The 1991 Cowtown Third World Gas Mask Tour kicks off tomorrow. Our first stop is what's left of Bhagdad. — *Peter Tonks*. **GAJOOB:** Cowtown's tenth release is full of pointed social commentary set to excellent, scathing rock/psych instrumental backing with heavy improvisational leanings. Everything cooks on this one, from the direct insight of Tonks' lyric poetry to the music. Recommended. SOUND: 4.

Coz the Shroom • Cut Rate Cruelty • Coz the Shroom, PO Box 33388, Austin, TX 78764 ***

GAJOOB: This tape shows Coz venturing into Rap territory along with his characteristic take-no-prisoners lyrical approach. A tape full of emotion — whatever it might focus upon with each particular song, from social injustice to height-of-the-mountain love. SOUND: 2.

Dark Globe • Kruk • big rock action • 1989 • 43 minutes, chrome • \$4.00 • Scheming Intelligentsia Records, 3025 Plaza Blvd., National City, CA 92050 *** Their fifth tape for us [SIR]. This is their second as a band. The songs were all recorded at a local, underestimated eight-track studio near an old Catholic mission in the old town section. The first 100 copies included a baseball card of former San Diego Padres left-fielder, John Kruk. They have since released the badly recorded live cassette *Extreme Negativity* on lead singer Jon Gire's "Cheap-Live" off-shoot of S.I.R.; and they are about to release *Life is Research*, their first vinyl outing, in May. **GAJOOB:** "Big rock action" is right. This is very hot, burning with intensity, loaded with character. No holds barred rockers and other stuff. I love Jon Gire's voice. Perfect. And Conway Bowman's drumming is both subtle and powerful. And Scot Evan's bass is warm and driving. A great rock album. Highly recommended. SOUND: 4.5.

Dead Air • of a sudden there was dead air . . . • sound/voice collage • 1990 • 60 minutes, chrome • free* or trade • Dead Air Productions, 6370 York Rd. #115, Parma Heights, OH 44130 *** Dead Air grew out of an idea to communicate through audio tape, as opposed to letters or phone calls. As time passed, the communications grew more "creative," utilizing editing, sampling, and mixing capabilities of simple home stereo equipment. Finally, it became a challenge to see if we could correspond with the general public, and this tape was born. Please communicate with us if you like what you hear, or even if you're just curious. The tape is technically free, and will be sent to anyone who requests one. However, anyone wishing to voluntarily send \$2 or \$3 to help cover production and postal costs will receive a 3-year subscription to our newsletter *The Dead Air Misprint*. **GAJOOB:** This is one of the best examples of collage editing on the low-end scale I've yet to hear. There is some actual thought being given to the content throughout this tape, with recurring themes and whatnot. Found

myself laughing out loud at a couple points, which says a lot given the amount of missed shots I have the pleasure of hearing on most tapes like this. Anyone interested in this type of recording should definitely check this one out. SOUND: 3. SEE "Dead Air" on SAMPLER #7.

Larry O. Dean • Prince Charming • aggressive folkrock • 1991 • 39 minutes • \$5.00 • traders write first • Zenith Beast, PO Box 191671, San Francisco, CA 94119-1671 I like to consider myself a writer, since I write poetry, fiction and non-fiction as well as songs. In a musical context, then, I'd define myself as a songwriter. Hopefully, however, *Prince Charming* rocks a bit, too — thus my hesitatingly self-induced tag of "aggressive folkrock" to describe this music: aggressive... OK, that'll do; folk? Well, it ain't jazz (too bad I'm not a good enough player); rock? I'd say so; or, in a perfect world, simply... pop. Pop music? Yeah.... **GAJOOB:** Mostly Larry O. Dean deciphers relationships here. But right in the midst of a poet's dissection he states, "Any old philosopher can dig their own grave just hand them a shovel and call it a spade." The music is fairly simple, focused and direct. Much of it is acoustic guitar and voice with other instruments popping up now and then. Neil Doherty's bass adds dimension with its playfulness. SOUND: 3.

The Deltones • Oddball Boy • ROIR, 611 Broadway #411, NY, NY 10012 **GAJOOB:** Fast-paced ska with driving rhythms, interesting melodic tricks and turns via guitar and horns. Very deep instrumentally as well as vocally where female vocal choruses (with a 50's-type influence) take on the challenge and challenge themselves with a vibrant interplay bursting with energy that can't help but make you smile. SOUND: 5.

Didi • Die Grosste Revolution • Didi, Percht, Innstrasse 45, 6020 Innsbruck, FINLAND **GAJOOB:** Didi brings his Born Again Christian sense of life into play on this captivatingly unique release. A lot of different combinations are used stylistically. Hardcore is teamed with industrial effects at times. His use of what sounds like a harmonizer is very interesting throughout. Biblical passages are recited both auf Deutsch and in English. The times where he does this over soft bass and synth meanderings is especially effective. This is ultimately a very eclectic piece of work that warrants many listens. Challenging and rewarding. SOUND: good to very good.

Digital Poodle • Baltic Work Force! • elektro-industrial-Hell • 1991 • 20 minutes, chrome • \$5.00 • traders inquire first • Shadow Canada, 5 Admiral Rd., Toronto, Ontario, M5R 2L4, CANADA **DIGITAL POODLE** are a Toronto based trio. They describe themselves as an 'Elektro-Industrial-Hell' band. Combining electronics, samples and found sounds, Poodle create a beat-heavy dance environment. *Baltic Work Force* marks the release of Poodle's fifth cassette on the Shadow Canada label. The four tracks on these are perhaps slightly more accessible than Poodle's previous output, featuring more direct rhythms, while retaining a tense and aggressive stance throughout. **GAJOOB:** I think I'd put these guys somewhere in the same territory as Sinister Attraction and some of the International Terrorist Network tapes, both in terms of heavy industrial rhythms and a tendency to skirt the edge of sonic chaos. On this release Poodle goes more for tight "song" production. While this tends to eliminate some the chaotic feel, it makes it a stronger tape overall. Recommended. SOUND: 4.5. SEE SAMPLER #2.

Dino R. DiMuro • Sunday at the Airport • \$5.00 • DiMurotapes, 3359 Hollydale, Los Angeles, CA 90039 *Sunday at the Airport* has been approximately 14 months in the making. It was originally meant to be a double cassette called *Veteran's Day Massacre*, with the color photo of the burning Pan Pacific auditorium as the cover (now a sleeve insert). When *Veteran's* was 3/4 finished, I realized that sides 3 & 4 did not stand up to 1 & 2 in terms of quality, so I pulled the best stuff (to my ears) from both tapes to make *Sunday*. There was a lot of last minute shuffling. The leftovers will be compiled on a BOOTLEG cassette, which should be a lot of fun since the onus of *Serious Art* will be lifted, plus a few informal jam sessions can be included. *Sunday* means to cut an extremely wide stylistic swath, from the opening metallic rock to Peter Tonks' folk-country-ish "Tineva" to the classical piano & synth

"Mozart's 22nd." I'm trying to have more fun with rock, while at the same time making my instrumental pieces more complex and interesting. What mainly made this tape possible was my new Korg Sampling Grand, which is not a sampler per say, but an 88-key weighted keyboard with digital samples of pianos, electric piano, sax, harp, vibes and stand-up bass. Hopefully this instrument expands the sonic range of my guitars, synths, banjo and drum machines. Greg Gray recorded 2 of my drum tracks, the rest are from machines and one is stolen off a record, the first time I've ever done that. On my next tape I intend to add RAP to my sonic palette. **GAJOOB:** Another installment from Dino's DiMuroworld. And *Sunday at the Airport* finds DiMuro at three different poles (more or less). They are all styles Dino has delved into before. Such as the Zappa-esque progressive humor of "Star Strip," "Why Can't I Have a Famous Friend?" and "Nudists Take the Fun Out of Naked." Quite a few songs with the vocal chores being handled by Dino's answering machine; and these are more developed than his earlier pieces of this nature. The voices hit grooves within the music, and the two go together. The last style Dino DiMuro works with on *Sunday* is of a quasi-classical nature. These are a little like tone poems, I guess. Short pieces you might mistake for filler, but DiMuro seems intent on fleshing some of these out a bit further than mere filler would dictate. It would be interesting to hear a deeper involvement into this area. One thing DiMuro always seems intent upon is delivering a "tape." And sometimes the whole sum is better than its particular singular parts. This one will definitely grow on me over time. SOUND: 4. SEE SAMPLER #7.

Dougzig • A Lot of Gross Farting Noises / It's All TV to Me • Flying Bomb Cassettes, 277 Lake Ave., Worcester, MA 01604 **GAJOOB:** On the liner it says: "Dougzig and Flying Bomb Cassettes now bring you 90 minutes of uninhibited weirdness in the form of the first ever combination edition of Dougzig's *only* two recording sessions.... aren't you lucky?" Well, if electronic dementia in the form of twisted synth lines, found sound delay lines, noise bursts and the like is what you like — then you are very lucky, indeed. SOUND: 1-2.

Dramarama • Live at the China Club • Chameleon Music **GAJOOB:** A high-energy set of raucous and charged angst-ridden rock'n'roll. Any band that credits the lead guitarist with "feedback" can't be all that bad. They also cover NY Dolls' "Private World" which is another plus. SOUND: 5.

the drowningbreathing • twist • \$4.00 • chrome • Scary Music, c/o Michael Pittard, 324 Auburn, Monroe, LA 71201 I try to use as many electro-harmonix effects in all music and I listen to a lot of opera. Does anyone have any information on Klaus Nomi?? **GAJOOB:** A dark, moaning tape that takes turns with industrial dance and simple gothic atmospheres. Much of *twist* is quite bare; like the voice of a lost soul locked in a dark, empty room. SOUND: 3.

Dry Twigs • Pumpin' Poundin' Cassingle 1990 • eclectic • 1990 • 10 minutes, chrome • \$1 or trade • Phillip Lollar, PO Box 411021, San Francisco, CA 94141 the beginning of my latest project, a cassingle from an upcoming 45 minute tape. Did it all on a Tascam Porta One 4-track, using a drumdrops tape, a Yamaha Portastudio VSS-30 w/sampler, bonus beats from Public Enemy, and the usual guit/bass/vox. Encourage cassettes for hometapers and bands; they are cheap and sell cheap, cheap to mail (less than 2 oz.), and give listeners a good preview. Good for bands for a demotape (they only listen to 3 songs anyway) as promo with fans. Plus fun. **GAJOOB:** The "Pumpin'" side's "Real Rock From the Rock" fast establishes a Bo Diddley-ish groove and employs some effective samples to get you movin'. While the "Poundin'" side's "Oh mercy!" is propelled by a warm bass line with a raspy guitar and a rock'n'roll vocal line and "Young Bachelors Movie Mix" main thrust is a pulsating drumbox rap beat with humming and TV (?) samples as backdrops. Well done. SOUND: 3. SEE SAMPLER #8.

Dudebeats • pop / rock'n'roll • 1990 • 20 minutes, chrome • \$5.00 or trade • Jon Braus, 330 West 85th St. #5H, NY, NY 10024 Paul Braus is the head

Dudebeat. 28 years old, been playing guitar for 14 years, and writing songs for 7 or 8 years. Session: Basic tracks (bass, gtr., keys, drums) were recorded live in one session. Vocals, most guitar leads, some keys, were added later. Minimal of reverb on vocals. Went for pretty much a straight-ahead sound. **GAJOOB:** Hanging Gutter Garden Studio is producing some fine rock-oriented material, and this band has some fast-appearing stars in the independent New York scene. Alec Cumming of Bite the Wax Godhead plays bass and Michael J. Bowman plays drums. Both produce tapes on their own, while the Dudebeats are probably singer/guitarist Jon Braus' brainchild. The six songs on this tape are tightly arranged and performed. Lean rockroll with a few instrumental twists, like Paul Rose's guitar synth solos on "Freelance Spy" — the stand-out on a tape full of great music. Reminds me, at times, of The Bud Collins Trio out of Connecticut. **SOUND:** 5. **SEE SAMPLER #7.**

Dumpster Times #7 • Audio Anarchy post-post modern • 1990 • 90 minutes • \$2.00, trade • **Dumpster Times**, PO Box 80044, Akron, OH 44308 • **GAJOOB:** is the first cassette version of my print zine **Dumpster Times**. I asked for contributions from some friends and this is what they tossed into the Dumpster. My own work on the tape reflects my love of improvisational theatre. Everything not attributed to a specific text was improvised. This was my first time playing with a 4-track, and thanks to Dave Schall for production help! **GAJOOB:** I'd like to hear more tapes like this one. Like Wendy Duke says this is a cassette version of her anarchist zine. The tape starts off with a couple people interviewing passersby at the Anti-Art Festival in Cleveland. Most people seemed to be looking for unique entertainment and most disagreed with the principles of the Art Strike. The loose feel in these interviews is maintained throughout this tape with a few songs, some poetry and whatnot readings (most notably from Paul Weinman who gives his everpresent work a whole new feel) and audio "theater." There's a lot of humor here. One presents us a panel show discussion on the word, "Fuck," and how to use it properly. Having done that, they give us the radio-playable version. Recommended. **SOUND:** 2-3. **SEE SAMPLER #1.**

Dave Easley • Under a Pagan Moon • eclectic (jazz, reggae, folkrock, psychedelic, bluesfusion) • 1990 • 45 minutes, chrome • \$8.00 • traders write first • PO Box 1381, Hammond, LA 70404 • Dave Easley played the instrumental parts on a steel guitar, except those he plays on a saxophone, using an IVL Pitch to Midi Converter for many of the parts. Special thanks to Damien Youth, who sings most of these songs, for having a wonderful voice, a good heart, and a kind soul. Dave Easley is from Champaign, Illinois, where he played everything from country to rock and blues to progressive jazz in many bands for over 10 years. He has recently relocated to Louisiana; but is now in Italy preparing to tour with an Italian jazz-fusion band called The Anemic Lions. Louisiana, with its massive environmental disregard directly provoked some of the songs on *Under a Pagan Moon*. Easley and Youth performed the reggae tune "Cancer Alley" (a local epithet for the Mississippi River Road between Baton Rouge and New Orleans, lined with toxic chemical and petrochemical plants) live at The Great Toxic Waste March's Earth Day Rally at the State Capitol. "Eerie Road," a blues tune, righteously laments the same polluted corridor. Dave's extensive readings in eco-feminism and the widespread, peaceful Goddess-worshipping cultures of millennial past inspired "The Kurgan Invasions of Old Europe" and "The Moon Goddess," a reggae song. The rest of the

music comes from Dave's personal experiences and sensitivities — mystical, humorous, or compassionate. **GAJOOB:** This is a beautiful piece of work. Complex compositions that are sheer joy to hear as they unfold. Easley's playing is both warm and exceptionally dynamic. Impressionistic lyrics pull no punches. This reminded me at times of Sting, King Crimson and Mahavishnu Orchestra. Very highly recommended. **SOUND:** 4. **SEE SAMPLER #1.**

Ecotour • Weekend Guru • Chameleon Records, ••• GAJOOB: Another in a seemingly endless string of acoustic guitar-driven rock



PHILLIP LOLLAR - DRY TWIGS

bands. Ecotour is more a vehicle for guitarist/songwriter Todd Rusch to vent his heart on an emotional sleeve, surfacing socially conscious at times but keeping the focus personal. Rusch is soft-spoken, somewhat like Lloyd Cole's softer moods. The arrangements are soft also, but rarely lulling. Some chances need to be taken, a unique melodic turn here and there perhaps, in order for Ecotour to distinguish themselves within this genre. **SOUND:** excellent.

Epic Vision • Volume I • jazz/rock fusion • 1990 • 16 minutes, chrome • \$4.00, trades possible • T.O.G., PO Box 4542, Arlington, VA 22204 • Epic Vision is the third series of recordings engineered and produced by myself and Sean Peck (bassist - drummer). We got a good start on the next 11 volumes, but I think it will take another year and a half to finish. Sean and I both run studios and perform music in different circles, but we manage to bring it all together on these recording projects! —*Teo Graca* **GAJOOB:** A very relaxed combination of adept musicians that launch into instrumental frenzy on a dime. The rushes are delirious. Sax and guitar trade the lead honors. "Embassy Lounge" is a hilarious take on Lounge playing with words and vocals by Rev. Nate. **SOUND:** excellent.

The Evolution Control Committee • Penis DeMilo • experimental, radio art • 1990 • 90 minutes, chrome • \$4.00 • trade • Mark Gunderson, PO Box 10391, Columbus, OH 43201 • A good portion of *Penis DeMilo* (the one-hour "Industrial Muzak" piece) comes from the Columbus, Ohio radio show "Five Minutes of Toad" (formerly "And But Or The A Prickly"). This is a live and spontaneous show, although the section was compiled from the better portions. The tape as a whole is, in some small (well... miniscule) way, a tutorial on experimental music, as it involves tape edits, CD cut-ups and textured layering of prerecorded material. I believe it is a fine quality recording. I am selling it for \$4 post paid in order to encourage people to try this type of music out. Trades of comparable effort or whatever are welcomed! **GAJOOB:** Probably one of the most seamless, clear-sounding tape collage works I've yet to hear. Many sources from old 45's to found texts are employed sometimes with apparent purposeful intent and other times in a seeming haphazardly fashion. Highly recommended to anyone the least bit interested in this type of recording. **SOUND:** 4. **SEE SAMPLER #6.**

THE EXIs • This Year's Hat • electro-acoustic (urban/jazzy/folk/rock) • 1990 • 50 minutes, chrome • \$8.00 • traders write first • Camaraderie Music Co., PO Box 403, Kenmore Station, Boston, MA 02215 • The EXIs were formed in late 1989 by MR. CURT, during the recording sessions for his cassette release, "Trial by Fire." The tune brought together various talents from the local music community to decry AIDS discrimination. Using that dilemma as their cornerstone, the group has

chosen to confront a bevy of social challenges and issues. Stylistically, MR. CURT (ex-Pastiche)... JAMES CLEMENTS (ex-The Maps)... DEBORAH F. GALIGA (ex-X Dreams)... BOB McCLOSKEY & JEFF BROWN (ex-Sax 5th Ave.)... and, JOHN HILL (ex-Bam Bam) have created an electro-acoustic ensemble that presents an eclectic blend of folk/rock/jazz/world-beat musics, and chooses to express positive determinism and dedication towards society through existential beliefs and actions. This is primarily a 4-track recording! We took the time to patiently craft a high quality sound. There is *no* track bouncing. Lotsa live takes and careful musicianship. A state-of-the-art home recording! D.I.Y. And remember: EXISTENCE COMES BEFORE ESSENCE..... like wow! **GAJOOB:** The "time" Mr. Curt states the EXIs took to craft the songs on this tape definitely shows, as this is very polished. That they also took great pains to chart this territory before entering is very much in evidence. And while this is a laudable accomplishment simply by the fact that there is some compositional meat here; it's also the one failing of this tape that more chances could have been taken to loosen things up a bit. John Hill and Deborah Galiga have great voices that work well apart and together. Galiga's voice plies the more classical folk areas of this tape very well, and is quite a joy to listen to; while you can hear Hill's jazz leanings. Percussion is light and has a slight ensemble feel. Guitars and Saxophones, for the most part, stick to their charts and, while adding a lot to character of this tape (I really liked the hot, up-front and natural recording of the saxes) perhaps should have been allowed to break free occasionally. There's a lot of strong conviction behind the making of this tape. It's very apparent. Excellent, well-written songs; and I, for one, am definitely looking forward to future releases. A three-song demo tape is also available. SOUND: 4-5. SEE "The Choice" on SAMPLER #5.

Face in the Crowd • Live: Sax and Drums and Rock'n'Roll • Mark Casner, 465 49th St. #1, Brooklyn, NY 11220 • **GAJOOB:** English band Face in the Crowd offer up a live recording of rock, jazz, blues and fusion that falls flat, albeit with some fine solo performances on guitar and Martin's sax is the only worthwhile element throughout. SOUND: 0-1.

Fear of God • Within the Veil • Warner Brothers Records, Inc. • **GAJOOB:** Vocalist Dawn Crosby's vocals are like the possessed Linda Blair in The Exorcist, with a thousand screaming demons scratching to get out. And Michael Carlino's music and guitar work is excellent foil. A permeating evil envelopes the progressive metal cast of this release. And while I've grown completely tired of the pentagrammed leers foisted by a host of pretenders; this is so well-done it's truly frightening. SOUND: 5.

Ferron • Phantom Center • Chameleon Music, 3355 W. El Segundo Blvd., Hawthorne, CA 90250 • **GAJOOB:** Ferron's personal voice rings strong throughout this tape of personal songs and personal vision. Her music might best be described as folk-pop with very slight jazz inflections. Her lyrics are wonderful, offering new insight from song to song just when you thought pop was terribly void of such things. "Phantom Center" calls for a change to begin: "It's trinkets to the Spiritkeepers, and silver to the opium kings. It's drugs and guns and convict runners, and countries built on such a thing. And what will be our sacred beacon, with only time to only try to search our hearts for what's been taken while leaders eye their conquered sky. And stomachs roll while churchbells toll the crime. The rose is crushed, the dove flies past.... it's time." While "Higher Wisdom" shows her searching: "From a time I dare to mention I was shown the broken line. In this world of good intentions the cruelest love can seem so kind. And you may harbor quiet sorrow, but to speak it is the crime..... And so I'm waiting in your valley to be standing on your mountain that I might tumble down your hillside to a place that waits for me." SOUND: 5.

The Filucy Hootchie Kootchie Band • Longbranch • 1989 • \$6.00 • Penguin Records, 5109 Fosdick Dr. NW #E155, Gig Harbor, WA 98335 • **GAJOOB:** This is a fun tape, full of down-home humor and some tight pickin' and strummin'. Guitar, mandolin, bass, accordion, tin whistle, maracas, triangle, musical saw and tuba all blend together to form the musical patchwork. The vocals maintain the homey

approach — like a family get-together. And these people are not afraid to be unabashedly corny either. The lone instrumental, "The Road to Longbranch," really cooks. I would prefer more of that; but this seems to be an attempt to create an environment of a backroads country home, and works well toward that end. SOUND: excellent.

Karen Finley • A Question of Madness • Crawl or Die! Productions, PO Box 8531, Salem, MA 01971 • **GAJOOB:** A document of a live performance at Anderson Auditorium, School of the MFA in Boston, September 30, 1988. Karen Finley's presentation is very dramatic and sometimes confrontational. The liner notes state: "Finley explores the tortured humanity of a housewife oppressed by her fears and her family. The unusual piece includes a dance company of four and a cast of three. Examining issues of incest and suicide, *Suggestion of Madness* to shock audiences with its complex exploration of sexual and psychological sickness." And it's very effective. I was at times laughing and other times feeling very uncomfortable. Exceptionally thought-provoking. And highly recommended. SOUND: 3.

Dan Fioretti • The Return of the Mildew Lady and the Mobius Nurse • electronic/ambient • 1990 • 60 minutes • \$5.00, trade • Kitti Tapes, 312 N. 3rd Ave., Highland Park, NJ 08904 • **THE MILDEW LADY** originally appeared on DF's 94th tape *I Think of Mildew*, and later in two tapes of Kenny and the Cling-Tones. The DF solo K7 included a songcycle, "Songs For the Mildew Lady." the two Kenny and the Cling-Tones tapes feature one story (started on the first, continued on the 2nd) detailing Nancy and Sluggo's adventures on the Mildew Planet and their attempt to spread Mildew consciousness throughout the galaxy, against the better judgement of the Mildew Lady. "The Mobius Nurse" is a song by Lawrence Salvatore also covered by DF on *Lawrence of a Radio* — side-long title piece of this K7 brings the two ladies together. The resulting conflict is not a pretty one. I really don't know who the Mobius Nurse is, and after having recorded this tape, I hope I never have to meet her. She doesn't sound very nice. **GAJOOB:** Employing keyboards, vocals, tinwhistle and ding-dong things, Fioretti has put together a tape of mainly ambient works that

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occupy the lower level of your consciousness. Quiet and subdued, especially the side-long piece on side two. SEE SAMPLER #3.

The Flammable Mammals • eclectic • 1989 • 30 minutes • \$5.00, trade • c/o Glenn LePine, 8475 W. Stockton Blvd. #27, Elk Grove, CA 95758 *** This is the first official release by the Flammable Mammals. It was recorded in January 1989, in the living room of a mobile home in rural Sacramento. We had an old mattress nailed into one corner of the room as kind of a drum isolation, and the rest of the time was spent on guitars and vocals. This tape was recorded on a Fostex 8-track that one of our friends had just bought. We paid him \$100.00 to come and be the engineer and help with the recording since he at least had read the operating manuals. The only peripheral gear we used was a noise gate on the guitars to cut down on hiss and an echo unit for the vocals. This tape was reviewed in one of the local papers and they called it 60's style pop/rock cut from the mold of the Troggs or Dave Clark Five. We don't do any love songs, preferring to stay with topical material or opinions on the world in general. "Men in Black" was written about the "man in black phenomenon" — guys who show up in wrinkled black suits and large black cars after a UFO sighting — that I read about in one of those supermarket tabs. "State of the Art," "Modern World" and "Attitudes" are about how warped some people's view of the good life is. "One Size Fits All" is a sleazy little song about a sleazy little club we played in the San Francisco area. "Corner Girls" is about girl gangs in a sleazy town inspired by Playboy magazine. It has a kind of 50ish sound. "Terminally Blue" received some local air play. It's almost a country rock thing. In general, this tape contains elements of acoustic folk, electric pop, rock and country rock. The equipment we used on this tape was: guitars (Fender 12-string acoustic, Fender Stratocaster and Gibson 335; bass (Honer Baron); drums (4-piece Pearl and two very beat up congas that we paid \$20 for. Amps: Peavy Mark III bass head with 16" speaker and a Fender 140 head with a 4X12 cabinet. **GAJOOB:** An effective mixture of hard rock and folk country, with pointed lyrical content. Standouts include "Shadow of Doubt" and "Attitudes." Very catchy, hook-oriented rocknroll. SOUND: 4. SAMPLER #2.

The Flammable Mammals • Cross Words • eclectic • 1989 • 30 minutes • \$5.00, trade • c/o Glenn LePine, 8475 W. Stockton Blvd. #27, Elk Grove, CA 95758 *** *Cross Words* was again recorded on the borrowed Fostex 8-track in December 1989. This time we were left to our own devices with no engineering help, but at least we had read the operating manuals by this time. We were trying to get more of a live sound on this tape, and surprisingly, it went fairly easily — only taking 3 days to record and mix. But then the guy we borrowed the equipment from would only let us use it for three days. We did learn about track bouncing and the drum sound is a lot better. The bass was recorded directly into headboard, and the guitar was recorded with a mic by the amp and straight into the board. By this time we had rented a pool house and put carpet on the walls and floor. On this recording, we were just a three-piece band. We feel that the three-piece sound works better for us as we sound tighter. It is also evident that we sound better because we are doing three times the amount of gigs we did before our other guitar player quit and ran off with a cover tune band. I should mention that all of Glenn's guitar solos on all our tapes are improvised with very few set leads. This tape is definitely more in the rock vein. There are several rock protest pieces like "Strong Arm of the Law" inspired by Reagan's zero tolerance program. Other anti-government songs on this tape include "What Will Happen Here," "Minimum Wage" and "Cruise Missiles." "The Flock" is our view of how tired the American public is of being ripped off by televangelists. "Work Yourself to Death" is our view of the warped yuppie work ethic. There is kind of a tongue-in-cheek country thang called "Dinner At Denny's" which we wrote for the "Yupnecks" (Yuppies who like country western music). It's about a guy who picks up women at Denny's restaurants by pretending to be choking on a piece of gristle and getting them to give him the Heimlick maneuver. The players on this tape are Glenn LePine - songwriter, guitars and lead vocals. Karla LePine - bass, lead and backup vocals. Doug Halbrook - percussion and backup vocals. The equipment was the same as the first tape except instead of a Gibson 335 we

used a Fender Telecaster. We also had a brand new set of congas. **GAJOOB:** Tightly constructed rock tunes that owes its enjoyability as much to its lyrical slant as to well done songs. LePine's songs are not necessarily musically adventurous, but they are, at times, personal, humorous while other times exploring standard bartune territory. SOUND: 4. SEE SAMPLER #7.

The Flammable Mammals • Circadian Rhythm • eclectic • 1990 • 35 minutes • \$5.00, trade • c/o Glenn LePine, 8475 W. Stockton Blvd. #27, Elk Grove, CA 95758 *** This tape was recorded in the summer of 1990. We also recorded this one in our luxurious pool house/studio which by now had several extra layers of carpeting at the neighbors insistence. We wanted to get more of our acoustic folk material on this tape, so we made it half acoustic and half electric. This tape was again recorded with the borrowed trusty Fostex 8-track. The only extra gear we had this time was the noise gate, as our friend sold his echo unit. We had to run the vocals through our P.A. get at least some reverb on them. We also miked the drums with 8 mikes that we ran through our P.A. head with a mono out into the recorder. We put the bass drum on another track and the cymbals on still another. Side one is all acoustic with lots of bongos, congas, palmlapper and various other percussion. On this tape, we did redo "State of the Art" and "Modern World" to get a cleaner sound. "Circadian Rhythm" which is the title track has drums, congas, bongos, triangle and various other percussion. It's kind of a time, space and reality thing about life in the city. "Chuck's Band" is about a friend of mine who plays in a band. I used his famous quote, "You ain't shit if you ain't in a band." "Lottery Blues" is our lament about never winning the lotto. One of our friends works for the lottery commission and keeps telling us to submit it to them for possible use. I say, "yeah... I bet they really want a song about losing your last dollar on the lotto." "In the Gallery" is almost a Greek chorus kind of thing about censorship in art. Side two is all electric in the pop/rock vein. "Wheel of Fortune" is about the inane T.V. show. My favorite line is "Grandma's eating dog food from a can, while sister Rose is winning golf clubs for God on the Wheel of Fortune." I'm sure you can get the feel. "Low Rent High Rise Blues" is a Bo Diddley-ish life-in-the-city song which also got some air play and helped us get picked as one of the top bands in Sacramento. "Fembots" is a quasi-punk song about female robots who take over the world. "Hell to Pay" is almost a Pink Floyd sounding song about the end of the world. Elements on this tape include: acoustic folk, pop/rock, blues and punk (now that's eclectic). The equipment is pretty much the same except for the bongos, triangle and a new 5-piece Slingerland drum set. **GAJOOB:** Maybe I'm just more partial to the stronger acoustic slant of this one; but I recommended this one over the other two FM releases. Well done percussion tracks set this tape apart from others in the genre. SOUND: 4. SEE SAMPLER #1.

Fleeing Villagers • Run From Themselves • pop (sort of) • 1989 • 60 minutes, chrome • \$6.00, trade • Collision Cassettes, 27502 Valley Run Drive, Wilmington, DE 19810 *** **GAJOOB:** Hard to describe this one, with its wide range of influences from disco to reggae to twisted pop. There's certainly a lot going on here — both musically and strictly experimentally. Found samples are used extremely well. "News From the Front," for example, employs very short samples of financial news reports over a minimal synth and percussion line. Words are started and cut in mid-stride; but the overall message remains very (if not more) effective. Side two is entitled, "Italian Songs," and features Italian-oriented samples that definitely give it a totally different feel, even though the same sort of collage techniques are employed. Recommended. Also includes a very funny social commentary comic. SOUND: 3.5.

Floating Concrete Octopus • Polynoise • Bangaway, 1460 Cornell Rd., Atlanta, GA 30306 *** **GAJOOB:** Recorded June 6 & 7, 1989 at the Avant Garde museum of Temporary Art by Miekal And & Liz Was using sounds created on a Mac SE & Akai Sampler. A challenging tumble of noise waves and crunches dancing within the magnetic particles of this tape. Highly experimental and improvisational. SOUND: 3.5.

Andrew Franck • Dances and Emanations • chamber music for solo

electronics • 1990 • 50 minutes, chrome • \$10.00 • Dream Brook Arts, 167 W. Hurley Rd., Woodstock, NY 12498; (914) 679-8854 *** Using PCM-coupled-to-analog registration, along with found-objects-sampling, the synthesizer is here being used to develop the expressiveness that is possible in the medium of electronics. I call this "chamber music for electronics" which takes on the form of both sound-collage and music for modern dance choreography. **GAJOOB:** The pieces on this tape are extracted from the larger work of the same title which is 64 pieces for live performance on solo synthesizer with string transparencies, found objects, PCM modules and tape. *Dances and Emanations* has somewhat of an academic feel to it, as the pieces appear exploratory. But this work is one of warmth, playful and light for the most part. It is satisfying on many levels in its unique constructions and ambiguous counterpoints. Recommended. SOUND: 5. SEE SAMPLER #2.

Nyle Frank • comin' round again • folk-country • 1990 • 32 minutes, chrome • \$8.00 (will sell for \$4 if you include a tape) • Centipede Productions, PO Box 121832, Nashville, TN 37212; (615) 329-3532 *** I suppose the major difference between this album and my earlier ones is that *Comin' Round Again* is much more autobiographical. It contains songs about my grandma, my dad, my folks' piano, and my college years. Also, this is my first album of songs written since I moved to Nashville three years ago. In North Carolina, I had no one to critique my songs. In Nashville, with tens of thousands of songwriters, this has been no problem. Like LA and New York, it also offers a wide variety of recording studios, musicians, tape pressing plants, music seminars and workshops, folks who do artwork, etc. I miss North Carolina a lot (a MUCH nicer place to live than Nashville), but I desperately wanted to make a living at this — and I don't think I would have had a chance without living in a commercial music center (for at least a while). **GAJOOB:** Nyle Frank has always seemed to me to have a penchant for simplicity in his songs. On his past tapes he's somehow, more often than not, let it get the best of him, damaging his simplicity by expressing it in overwrought terms. But with "comin' round again," Frank has created a gentle, heartfelt statement to youth and growing old that is simply beautiful from start to finish. Nyle is handling the singing chores this time out, and that adds a lot to why this tape works. His voice is very homespun; not a pure singer by any stretch — but he believes in the words and that's all that matters. "This Old Piano" is a sentimental tribute to the piano he grew up with in his parent's home. This could very easily be embarrassing, but it's not. You really get a sense of why it's important and why music means so much to you for that matter. "Grandma's House" is loaded with finely-wrought imagery I could feel with all my senses. "My Dad and Me" is touching. Nyle doesn't approach the theme of understanding your father as you yourself grow older in the same way it's been done so many times before. He makes it uniquely personal, yet, somehow, you're there too. Quite similar to Daniel Johnston, actually. Every bit as personal and true. I will even call "comin' round again" a masterpiece. It is. SOUND: 5. SEE SAMPLER #6.

Skidd Freeman • Childhood Dreams • rock? • 1989 • 60 minutes, chrome • \$5.00, trade • John Kenney, PO Box 4281, East Lansing, MI 48826 *** Basically, Skidd Freeman is one dream, one man, a cheap guitar and a four-track. The rest is for you to decide. **GAJOOB:** This is certainly emotionally charged rock; so charged, in fact, that Kenney lets his feelings take over quite often and crosses that faint line into dementia. The guitars are loud and scratch at your ears like the tape just can't handle the intensity. It makes for a rough ride, to be sure. SOUND: 2-3. SEE SAMPLER #7.

Skidd Freeman • The Mirror Cracked • rock? • 1990 • 60 minutes, chrome • \$5.00, trade • Bad Attitude Productions, PO Box 4281, East Lansing, MI 48826 *** Despite the illusion I try to present that Skidd Freeman is a band (I do that so people don't think/know that I'm crazy recording this music alone in my bedroom/recording studio) it is actually just me. I like having control. So much of our lives are spent being molded by society or having decisions made by committee and I don't want that for my music, so no matter how technically bad or inexperienced my playing may be, I'd still rather do it myself. Like it or hate it. Actually, I'm not sure if I really care if people "like" it. I think I'd

rather make them feel uncomfortable. Like in those documentary movies, and the camera is zoomed in on a guy's face and he's spilling his guts and you wonder why would anybody be so exposed and honest on film, and you're embarrassed for him and feel uncomfortable watching, because you feel as if you're invading another person's privacy. I'm not saying that I try to do that with every song (or that I want to) but if I can make somebody squirm a couple times when listening to one of my tapes, well, then I did my job. **GAJOOB:** I've developed a liking to Skidd Freeman's vocal style for some reason. I don't know why. It's certainly grating (on the nerves, that is), but I guess it has an original quality that reveals raw emotion that I like. Anyway, this is Freeman's best tape. My favorite cut is "Things I've Done Before." It's a good song and it clicked. But Freeman more often touches on societal themes and how it's keeping everyone down and, man, I wish I could be me — or I'll go crazy. Well on the way, I'd say. Recommended. (Came with lyric sheet). SOUND: 3. SEE SAMPLER #5.

Anthony Fuentes • Television • college pop • 1990 • 24 minutes, chrome • \$5.00 or trade • Suburban Productions, PO Box 32 - Prudential, Boston, MA 02199 *** This is my first solo release, although I have had releases with the bands Suburban Agriculture, Philly by Five, and the Magnificent Ambersons. My own influences include Paul Simon and David Bowie. **GAJOOB:** Influences aside this one-sided tape is chock full of excellent songs, mostly in a folk-rock vein (emphasis on rock). Fuentes plays a fluid guitar that he puts through the paces. "She Said" opens the tape with a Stones sort of rock blues feel. "Little Pieces," "Always the Same" and "Darker Than I Dreamed" emphasize acoustic guitar a little more and carry a sort of REM influence and nice vocal melody. "Darker" is sans drums and is a nice change of pace, leading into the final cut which is a light synth instrumental with found sounds underneath, functioning quite the same as the Beatles' "Flying." Well-rounded, talented performances with feeling. Recommended. SOUND: 5.

David Fuglewicz • Industrial Strength #1 • industrial montage • 1988-90 • 60 minutes • \$5.00, trades possible • David Fuglewicz, 5933 Morgan Rd., Doraville, GA 30304 *** Most of my equipment is analog: a ARP Odyssey, an ARP 2600, an ARP Sequencer and about nine "homemade" modules. The Sequencer has been modified to provide parallel outputs and divided outputs. I also have a generic Casio which has been modified so I can control it from the sequencer. Other equipment includes a Digitech 7.6 digital delay, an Echoplex tape delay, a PAIA vocoder (though I've just assembled it and haven't used it on tape yet) and several foot pedal effects. For taping, I first started with a Sony reel-to-reel but have been using a Vesta Five 4-track cassette for mastering. I use an Aiwa dual cassette deck for duplicating. However, the most important thing I use is the minor focal point for energy that resides (mostly) in my headpan. The style I compose in could best be described as Industrial, though not all of my compositions are "wall o' noise" types. I'd rather give some descriptive label to those that might be interested than not. I don't like the phrase, "...defies description" or its semantic equivalent. I feel that language, when properly used, should be able to express most all our thought and feeling (and approximate the rest) to other people. I also believe that our media, ad agencies and politicians have trashed that concept by presenting us (da' peepul) with lies, lies, LIES! Here's a quick overview on each of the compositions.... "The Sign of OBOM" is about a very special person. "Fragmento's Delicatessen": there you are, hanging out at the deli, just "watching." There's wise, old Fragmento (rumored to be an Experienced Alchemist) behind the counter, keeping it ALL together. Entities come and go. And ALL is well. "Nuclear Destiny": visualize the concept of sub-atomic (sub-genius' take note, kill this tape). "Radioactive Suicide": made during the waning days of those "wild 'n wacky" Reagan years. I didn't give the world much hope of sustaining human life due to global thermo-nuclear warfare. But that was then. "Tetrahedral Fusion": visualize experiencing the concept of the tetrahedron (and all it implies). "Stray Gravity Waves Part 1": This is a section of a longer piece that I considered too drawn out to present as a whole. Have you ever noticed how gravity waves can be so random? **GAJOOB:** With titles like "Nuclear Destiny," "Radioactive Suicide" and "Stray Gravity

Waves Part 1" Fuglewicz's brand of noise composition is grounded in somewhat of a space warp zone. David describes the instruments used here as "lotsa primitive analog stuff" and this often sounds quite a bit like the McGee/Phinney tapes, using trusty analog synths to create an otherworld dimension of gurgling soundscapes. SOUND: 3. SEE SAMPLER #2.

David Fuglewicz • Industrial Strength #2 • industrial montage • 1988-90 • 60 minutes • \$5.00, trades possible • David Fuglewicz, 5933 Morgan Rd., Doraville, GA 30304 • See my comments for "#2" also. Here's a quick overview of the compositions: "Asilomar": this is about a beach in California and the mood it evoked in me. "Sly Dr. Fermento's Holiday": Ol' Fermento is quite the skamp. Take a holiday with him, you deserve one too! Ear goggles recommended. "Anger in My Cries": this is about my frustration with our present socio-economic political system. It's a jarring, grating composition but, sometimes, that's how I feel about the mess we're in. "Sunlight in My Sighs": the opposite of "Anger." It's about when I'm blissed out on the beauty of life. Also, expressing the duality of human life when listened to right after "Anger..." "Now One, I Stand Euphoric": a very upbeat noise composition. This is trying to capture the feeling of pure electricity of love. Composed entirely from various white/pink/red noise sources. "The Rosewith Inn": this is similar in stylistic approach to "Sunlight..." It's about the floating concentration to seek The Rosewith Inn. Putting the petal to the metal (or mettle) so to speak. **GAJOOB:** While employing much of the same instruments as Vol. One, this tape is much more melodic and musical, employing repeated musical phrases against a backdrop of noise flashes. The music is often eerie, with a sense of funeralesque parlors. SOUND: 3. SEE SAMPLER #3.

Funeral Party • WFPR, c/o Adam Lewis, Franklin Pierce College, Rindge, NH 03461 • This tape is representative of our older style. The mix is not that great, but the energy shines through! We have an EP coming this March. The band has been taking off lately, opening up for Loop, Suicide, Alien Sex Fiend and others. Things seem to be going well, and people of all musical tastes, not just gothic, have been getting into us. Hopefully this will continue! **GAJOOB:** Adam Lewis sent me this tape of a band he says are doing well on station WFPR. It's easy to see why, as this one evokes a lot of feeling. Very good gothic rock from beginning to end, with a prime difference between this and others of the genre being FP's quicker pace and excellent, rolling drum work. Moody and dark. With some bite. SOUND: very good. SEE SAMPLER #8.

Tom Furgas • Modus • progressive instrumental • 1990 • 60 minutes, chrome • \$5.00 or trade • Resolution Recordings, PO Box 14220, Chicago, IL 60614-0220

Tom Furgas is an artist dedicated to the musical alternative. He has released 40+ cassettes since 1983. His latest release is an hour of rich textures that will leave you wanting more. His is music for all the right reasons. **GAJOOB:** Composed and digitally recorded on a Yamaha SY-55 workstation in July and August 1990. *Modus* finds Tom Furgas exploring a variety of keyboard-based musics from light pop excursions propelled by loud, modulated snares to both simple and more complex classical tonal pieces. A good mixture of work from an artist who you definitely get the feeling is testing himself at every turn, while also allowing himself to have fun in the process. SOUND: 4-5. SEE "An Undivided Breakup" on SAMPLER #5.

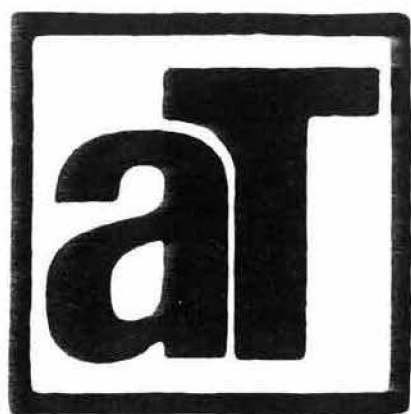
Little Fyodor • slither • sloth Little Fyodor, PO Box 973, Boulder, CO 80306-0973 • I name myself for the existential novelist Fyodor Dostoevsky, although my prose is more influenced by the likes of the depression-era satirist Nathaniel West and the Ramones. Consequently, I consider my songwriting to be existentialist satire. Not that I'm satirizing existentialism; rather, I use the devices of satire (humor, irony, caricature, mischief, etc.) to express existential ideas and questions. My goal is to take an entertaining and cathartic journey through the difficulties of the human condition. I write from personal experience — from what I feel inside and from what I see all around as well. I question values on all sides and examine the failure of gift-wrapped ideologies

to satisfy either the individual or our entire troubled world. I turn things on their head to show how it is often the Insect, the alienated, the so-called "warped" who have the clearest and most pure vision — not that it does them any good!!! Oh, God, it's all just so much Nausea.... Slither was my first chance to record my songs in a professional studio and I chose my bounciest song, my most extreme and intense "song," and a few of my more socially/politically-oriented songs in order to provide the broadest possible perspective on my point of view in such a short time. I play rhythm guitar and lead guitar.... Sloth is very different — instrumentals all performed by myself overdubbing at home in the Walls of Genius 4-track studio. More introspective and decidedly more electronic and less "rock." Yet I think you'll find a lot of the same feeling. Gloom with a twisted smile! **GAJOOB:** Side one is chock full of personal, angst-ridden songs, exceptionally high on emotion and gut-wrenching catharsis. The music is just as high-energy, bouncing through a sort of psych-rock, 60's r&b pop, post new-wave frenzy. "Those Three Little Words" is particularly unsettling with its breaking glass and a rubber-roomed Fyodor reduced to babbling. A classic! Side two tones it down a bit with a good selection of instrumentals (with an experimental bent) which are both constructed and improvised (sometimes both at once) and bring a lot of disparate influences into play including Fyodor's work with The Miracle (improvised percussion). A very highly recommended tape. SOUND: 4-5.

Gland Puppies • Soccer Fungus Food • 1990 • 30 minutes • \$4.00 • Rob Sutton, 4088 Pepper Ave., Yorba Linda, CA 92686 • **GAJOOB:** This is the product of some seriously hyperactive imaginations. It's a crazy stew of craftily orchestrated dementia. Songs with a showman's ear for melody. Lyrics with surreal images of food and animals. And kitchen sink instrumental arrangements that are a joy to experience. It's a wild ride from start to finish. SOUND: very good.

Hedwig G-G & D Jalma Garnier • East of Eden • poetry and music • 1987 • 60 minutes, chrome • \$12.00, trade • Perfection Productions, PO Box 3478, Austin, TX 78764; (512) 442-4507 • Hedwig Irene Gorski was born on July 18, 1949 in Trenton, New Jersey, of Polish immigrant parents. After fulfilling a 6-month contract in Louisiana, the family lived on a friend's farm until it was time to enroll the children into school. They lived in the East Trenton black ghetto until she was nine, when they moved across the tracks to the Polish neighborhood bordering St. Hedwig's Catholic Church. As a young woman, she led a vagabond life across the US and Canada to finally settle in Austin in 1976, where she met and married Creole guitarist, D'Jalma Garnier, III. After receiving a Bachelor of Fine Art and Design in Halifax, she stopped painting and concentrated once again on writing poetry. Her first major written work, *Booby, Mama!*, is a conceptual, poetic, performance piece for 6 voices and music, in process and production from January to August of 1977. She also began a career of performance poetry which sky-rocketed after the formation of EAST OF EDEN BAND in 1983 with husband D'Jalma Garnier. Their success expanded with the formation of Perfection Productions in 1983, for innovation in the literary arts. She has performed her poetry with or without music on television, radio and for live audiences on over 200 occasions since 1968 in over 65 different locations in North America; published 73 poems, articles, art, etc., in 32 different magazines, newspapers, books, etc., since 1964; recorded poetry performances of the band are currently broadcast on 51 radio stations in 23 states plus Canada and England. **GAJOOB:** This is a very strong release on both sides — musically and poetically. Gorski's performance blends well with the diverse musical touches provided by the band, ranging from country to 40's pop and hot blues and beatnik cool. This is entertaining and loaded with illuminating depth. Highly recommended. SOUND: 5. SEE SAMPLER #2.

Sebastian Gandra • Le Silence Netait Pas Tent A Fait Caine • seething electronics? • 1989 • 46 minutes, chrome • \$4.50 (USA), \$6.50 (overseas) • trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 • Erre sent this tape shortly after I finished the French compilation and I said to myself at the time of listening, "Wish I had heard this sooner." Anyway, some excellent music that I think deserves to be heard. Watch for a tape of his on SOP. Al says he will have one soon, if not already. **GAJOOB:** Thoughtfully executed in-



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strumental (for the most part) pieces that conjure a nicely subdued, somewhat morose feeling. Piano lines occupy a nice balance within space. Sampled-vocal choruses with an interesting twist. Gandra's synthesizer work is full and concise. And a certain sense of experimental exploration is also evident, making this a very engaging release. SOUND: 4.

Jason Gibbs & Robert Gregory • *Go, Songs of Mine* • music with words • 1989 • 60 minutes • \$5.00, traders query first • Jason Gibbs, 128 Locksley Ave. #4, San Francisco, CA 94122 *** This recording arose from a musical group that Bob and I performed in along with vocalist Lynne Barrett when we all lived in Pittsburgh, PA, called PMS. On evenings that Lynne couldn't make practice, Bob and I would explore new texts (often found in old textbooks) and instrumental technique. Our music was rather crudely recorded on a stereo cassette, so I later "doctored" the recordings up. A note on "Wittgenstein's Pain" — it originally appeared on a *Phonostatic* compilation. This new version consists of four different readings spliced together. Bob wrote to Blackswells Publishing and received permission for us to use the philosopher Ludwig Wittgenstein's text for our project. I guess they don't get many requests like that. Bob and I recently performed at the First Actual Swamp Fest West and continue to collaborate through the mail. **GAJOOB:** Jason Gibbs and Robert Gregory employ a lot of techniques that are now common to cassette artists exploring sound collage with texts. Many instruments are used along the way, such as keyboards, guitar, bassoon, trombone, flute, bicycle pump, radio and drum machine. The instruments often clash with one another as if Gibbs and Gregory are purposely intending to unsettle the listener. The lengthy "Smut" processes the voice, giving it a sort of mushy quality I found very interesting. "Wittgenstein's Pain" is the stand-out piece here; the music snippets dart in and out of the mix while a text on pain runs throughout. Sound and voice exist well together on this more so than on the rest of the tape. "After All," the final piece, is a departure of sorts, being mainly an instrumental improv with a melodic anchor. A chorus of semi-chanted vocals lies somewhere deep in the mix. SOUND: 2.5.

GNAW • *hardcore* • 1990 • 25 minutes • \$4.00 • Nat Rabb, 612 Wyndhurst Ave., Baltimore, MD 21210 *** I recorded GNAW in about a month, after buying the GOD BULLIES' tape, *Dog Show*. I wouldn't say GNAW sounds like the God Bullies, but that's just what inspired me for some reason. I was trying to make something that combined music and noise (hence the samples and feedback), but didn't become too experimental. Also, a portion of the money made from this tape will go to the Donald Bentley Memorial Student Food Pantry, a Baltimore-based, student-run organization which provides food for the needy. Write to me if you wish for more information about it. **GAJOOB:** High School hardcore (with both thrashmetal and English Punk influences) whose best asset is pointed lyrics expressing a cynical, but intelligent view of life. Decent guitar-riffing and raw, energetic performances too. SOUND: 2.5. SEE SAMPLER #3.

Larry Goodell • *The Mad New Mexican* • Duenda Press, PO Box 571, Placitas, New Mexico, 87043 *** **GAJOOB:** Humorous satirical poetry with simple instrumental accompaniment, both personal and pointed political. Goodell plays keyboards (quite often piano) in an offbeat pop fashion possessing elements of old-time turn-of-the-century pop to strangely minimal Syd Barrett. A few pieces show off a good flair for wordplay. This seems geared for live performance, at home at poetry readings or comedy shows. SOUND: 4.

Richard Graham • *Lexicon* • 1990 • 43 minutes, chrome • \$6.00 • Homeboy! Cassettes, 134 Louis St., New Brunswick, NJ 08901 *** I am an Anthropology student with an intense interest in the cultural dimensions of the Kongo/Angolan diaspora, as well as certain elements of West and Northern Africa. "Lexicon" is the result of some fifteen years of creative and academic pursuits melding together in my personal vision of the Global Village, present time. The tape features my original poems and music, a few traditional pieces, and a good three dozen ethnic musical instruments, along with some light electronics. The intentions of

my fusion of African and Western philosophies is to facilitate World Peace through mutual understanding. Listen and enjoy! **GAJOOB:** Very well-done percussion works which take inspiration from "world music" to a strong degree, while touching on industrial music with bits of electronic manipulation here and there. Vocals are sometimes chanting in a way that further establishes the world music bent. I would emphasize that the percussion work on this tape is very well done, and sounds alive, full of depth and possesses a real immediacy you can feel. Recommended. SOUND: 4. SEE SAMPLER #8.

Grande Suite Nauséuse / Litany For Treason • Gargantuan Records, 236 West Portal Ave. #136, San Francisco, CA 94127-0901 *** **GAJOOB:** I've listened to this several times and it just seems to be the kind of experimental recording that eludes succinct description other than it employs some standard collaging editing and electronic manipulation in a whirl of sound. The second side is much more homogenous and even soothing in its flowing execution. SOUND: 2.5.

Tina Maschi • *Green Lion Burning* • Melted Records, 258 Handy St. #2, New Brunswick, NJ 08901 *** **GAJOOB:** The three performers on this tape — Tina Maschi (guitars, vocals, harp), Mike Soza (bass, vocals) and Richard Graham (percussion, sound effects, vocals) — each seem to have an equal share in it, each occupying a distinct position within the arrangement and sound structure. Maschi writes all the songs except one, and her acoustic guitar playing is clean and succinct. Her vocals are strong, influenced by folk, to be sure, but there is a modern touch here too (reminded me of Kate Bush at a couple points). Soza's bass is warm and melodic, and seems to take turns with Maschi's guitar at playing lead lines and rhythm. Very excellent interplay going on. And Richard Graham's percussion is top notch. Much depth and diversity. This tape is very highly recommended. SOUND: 5.

Greenhouse Effect • *90's melodic psyche energy* • 1988-89 • 90 minutes • \$3.50 or trade • Clark Hagins, 251 Paseo de Gracia, Redondo Beach, CA 90279; (213) 375-1115 *** Greenhouse Effect is a 3-piece psycho-delic high energy sound that is totally original. It is a mixture of 60's Pink Floyd, early 70's David Bowie, yet completely Black Flag meets Deep Purple. The guitar (Phil Keegan) is overly loud Jimi Hendrix. The drums (Clark Hagins) are Keith Moon / Ginger Baker, the bass (Rick Carmody) is John Paul Jones on acid. And the vocals (Hagins) (crystallized through gorgeous and cannonous reverb) are the Who's Tommy meets Syd Barrett. The lyrics are immorally moral 90's themes. **GAJOOB:** This is not, by any long stretch of the imagination, "totally original," given the amount of copped licks and whatnot -- but it is energetic, with sort of a garagey bedroom type of sound that is up-front and to the point -- and fairly raw around the edges -- which is why I liked it a whole lot. SOUND: 3. SEE SAMPLER #7.

GWAR • *Scumdogs of the Universe* • Metal Blade Records, 18653 Ventura Blvd. #311, Tarzana, CA 91356 *** **GAJOOB:** KISS's "God of Thunder" in comic book form. But at least these guys seem to be having fun with it. SOUND: 5.

Gypsy • *There's Always Somebody Lonely Waiting in the Rain* • audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 *** Gypsy is a strange case. Is he sill doing music? Isn't he? His name turns up from time to time, but I haven't really heard anything from him since he completed this cassette for my label. Formerly he had been a reasonably stable London resident who presided over the Rodent Tapes label. His music has a very down-homey approach to stark space music, by which I mean that he achieves his atmospheres with very little, suggesting much more than he actually states. Sometimes you can catch a hint of early-1980s Tuxedomoon (circa "Blind"), but more often his tangent is completely his own. **GAJOOB:** Imagine walking in a heavy rainstorm. Your head pointed down. Sounds from the street filtering in and your vision of your surroundings becomes highly impressionistic. This tape is like that. A mesh of sounds (mostly guitar-oriented) with long, repeated delay lines. SOUND: 2.

Hermanos Guzanos • *Back in the Alley* • mess • 1990 • 46 minutes, chrome • \$5.00, trades encouraged! • PO Box 1425, Bakersfield, CA

93302 **** We did this the weekend of Cinco de Mayo, so I guess we were in a festive spirit. It's very sloppy, but we all like it. Also available from Audiofile Tapes, (c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360). **GAJOOB:** You can never really go wrong with an HG release; and this one's certainly no exception. While still maintaining their characteristic grunge-psych-rock-garage-(whathaveyou) feel, this one takes more of a decidedly looser and improv kinda turn which also succeeds in maintaining all of the "fun" you've come to expect from these guys. SOUND: 3.5. SEE SAMPLER #1.

Hermoonos Guzanos & Lord Lunar • out there blues • 1990 • 30 minutes, chrome • \$5.00 or trade • PO Box 1425, Bakersfield, CA 93302 **** **GAJOOB:** Oddly enough this mail collaboration between Bakersfield band Hermanos Guzanos and Germany's Lord Litter is the best sounding tape I've heard from the Guzanos clan. This one really cooks! Psychedelic rock space tunes with bite and good natured attitude. It's almost as if each of the participants was egging on the other to outperform the last piece. Very well put together. Highly recommended. SOUND: 4. SEE SAMPLER #6.

John Hinds • Go Go • rock and... • 1990 • 60 minutes, chrome • \$5.00, trade • Omni Sonic, PO Box 786, Millbrae, CA 94030 **** **GAJOOB:** Quite a varied array of recordings here, from found sound collage to modern orchestrations to John's more killer psych-guitar skirmishes—and more. Hinds even delivers a country-rockabilly influenced guitar piece amongst it all. SOUND: 4. SEE SAMPLER #2.

John Hinds • Don't Stop the Noise • rock and... • 1990 • 43 minutes, chrome • \$5.00, trade • Omni Sonic, PO Box 786, Millbrae, CA 94030 **** **GAJOOB:** John Hinds' guitar work often takes on larger-than-life characteristics. He's one of those guitarists whom you expect to see peeling asbestos flakes off arena ceilings. However, you never get the obligatory rock-god histrionics with Hinds' work, where he often explores noise territory with his blinding, frenzied lead guitar exercises. And there could stand to be more of that here when it is sometimes broken up by the standard underground fascination with found sounds and collage; mostly used as filler here. The bass, drums, guitar jamming on this tape is well worth a recommendation. SOUND: 4.5. SEE SAMPLER #6.

Histatic Charge • experimental electronic • 1989 • 14 minutes • \$3.00, trade • SET Cassettes, Box 334, Kenmore Station, Boston, MA 02215 **** This is my first tape as a solo home taper. I had been singing in several local pop bands until I became fed up with the bullshit. I recorded the entire cassette on the weekend that I quit the band. Some of the unique sounds were made by cardboard boxes, an iron woodstove, rubber bands, and my younger sister, Barb. I have begun to record a second Histatic Charge tape, covering songs that we used to sing as children while washing dishes after supper. Some of my interests include comix, Super-8 film making, puppetry, and root beer. I do not smoke or drink, so I can't explain where I get my ideas from. **GAJOOB:** The tape insert lists some other instruments used, including: answering machine, shortwave radio, house keys, digital reverb, plastic cup, a couple of rocks, analog synthesizers, wooden mixing spoon. And this four-piece tape tempts you with its experimental electronic experimentation, while showing some thought to its end construction. Well done. SOUND: 3-4. SEE SAMPLER #7.

Hollow Holiday • Verge • Tantrum Records, PO Box 657, Cambridge, MA 02238 • **GAJOOB:** This tape contains two cuts from a previous EP and two cuts from Hollow Holiday's upcoming LP entitled *Grate*. Fairly standard hard rock with somewhat of a hardcore edge and good performances all around. SOUND: 4.

illegitimate sons of jackie O • Sound Noise Music, PO Box 472084, Tulsa, OK 74147 **** **GAJOOB:** Side one is made up of good garage punk numbers, characteristically loose and raw. Just like you're there. Side two is sectioned, spurring electronic hum billed as "beautiful and relaxing music." SOUND: 2.5.

inch eggs • 1990 Release • \$1 or trade • ooh ooh music, c/o Michael Gonzalez, **** While in Minnesota, I met up with Paul Williams, a fellow

comedian/performance artist. He had heard the first inch eggs tape and liked it. He gave me some of his artwork. I liked it (it's the cover graphics). He told me of his plans for a performance piece with several other participants tentatively titled "The Lightmen." It sounded quite interesting and I offered to do the accompanying music. What this tape represents are highlighted excerpts. I gave Paul several mixes of each piece for his perusal, but this is a mixture of the mixes. I was figuring on how I could make an industrial-type soundtrack a pleasure to listen to rather than an endurance test. So, I took a few lessons from "normal" music structure and made each piece close to or less than three minutes in length. Created sonic chorus/verse on some and made the tape 20 minutes total. "What 'bout me" has fluttering and swirling electronics visited sporadically with giant-sized guitar chords. "Tummy Town" is a melodic tune made solely from the sounds of gastrointestinal disorders. "A Toast" is a four-part non-midi synched rant featuring the word "toast." "Heard them making Breakfast" is an homage to a friend of my brother's who made "space tapes" in the late 60's. He would get high and make rhythmic sounds into an echoplex, but for hours! The instrument used here was an aluminum chair. "Vinylly" is the result of mixing several ruined records. "King Vavy" uses cut-ups of drumming with a simple jazzy piano, plus a slowed down drum that sounds like it's saying "King Vavy." "Getting Crowned" uses damaged sound effects records from the 30's titled "the general confusion of riveting hammers".... need I say more! "The Mighty Ruler of the Violet Planet" is the go-wild trance dance number. My girlfriend Julia found all these green vinyl 45's (that play at 16) of a mystic religion content. I've listened to one after another and couldn't figure them out. So, by electronic and physical means they have been reduced to random speed varying phonetics. Then added steady beat and accenting beat hand claps to them. Relentless guitar hammering all building up and growing in volume till.... "Ghost of Irene" - I was given by a friend a recording of a young woman who was petrified to play piano in front of anyone. She played an improvisational classical/slow jazz piece that was haunting. The sound quality was poor, so I enhanced and excerpted my favorite segment and kept it rolling back in different forms rather ghostly. Also used were an air-powered organ and finger cymbals. "The 70's in 9 seconds" - the destruction of Julia's 1970's record collection. Can you find all the bands wrong with this one? **GAJOOB:** The stand-out is "Ghost of Irene," while several of the other pieces explore electronic ambience and noise. Unsettling, yet inviting. SOUND: 3-4. SEE SAMPLER #3.

The Insight of Blindness • Bridges • experimental • \$6.00 • chrome • Duck Butter Music, c/o Tim Biskup, 3810 E. International, Clovis, CA 93612 • Recorded live, with the exception of some extra stuff. **GAJOOB:** Mainly ambient electronics mixed softly. Very brooding and atmospheric, occasionally shifting with spurts of noise and percussion, and also vocals (mostly spoken and down in the mix). Very consistent throughout, and well done. SOUND: very good.

The Insight of Blindness • Blackball • experimental • \$6.00 • chrome • Duck Butter Music, c/o Tim Biskup, 3810 E. International, Clovis, CA 93612 **** Recorded live. IOB will soon be recording for Ralph Records. **GAJOOB:** Another very well done exploration employing noise elements to a major degree. The brooding, moaning vocal chants remind me of TRIPTIC OF A PASTEL FERN. Synthesizer electronics are used as sort of a chiming calm before the storm. Noise can sometimes breathe; and you can feel it here, sighing, panting and blowing the house down. SOUND: 4-5.

John January • The Unfinished World • pop, experimental rock • 1989 • 60 minutes, chrome • \$4.00 • Scheming Intelligentsia Records, 3025 Plaza Blvd., National City, CA 92050; (619) 475-8110 • Recorded on a Tascam 234 4-track, Mr. January recorded all sounds by his lonesome (except where noted). He included songs about Neighbors, ex-girlfriends ("C'mon John"), his nephew playing with his instruments ("It"), and various other tenets of modern society. This is his second album for S.I.R. His other S.I.R. projects include his band the GLOOMCOOKIES, and San Francisco's the DISPOSABLE; a couple of guys that noodle around with various instruments (he produces them). As far as wacky

techniques; he's real secretive about the how and whys of his production. Why?... I don't know. **GAJOOB:** Sometimes basic synthesizers are employed to produce some fairly complex instrumental arrangements while other pieces are fully fleshed out Zappa-esque rock skirmishes complete with energetic abandon and instrumental depth. John cajoles and sings words in familiar and personal tone. January's knack for interesting melodies and intriguing tape collage implementations is another strong asset for this tape. **SOUND:** 3. SEE **SAMPLER #8.**

Jaws of the Flying Carpet • Rubber Road to Heaven •••• GAJOOB: Twisted, progressive musical craziness with a great improvised live sound. Lots of vocal manipulation that fits right in with the loose feel and adds to the sense of strange otherworldly dimension. **SOUND:** 4.

Joy Before the Storm • Art Teacher • sound collage/expression • 1990 • 60 minutes, chrome • \$5.00 • Benedictine Tapes, W179-N8587 Village Ct. #8, Menemonee Falls, WI 53051-2679 • I'd like to start out

by saying that I'm not particularly fond of the recording process. I find the mechanics of recording to be rather laborious, and time consuming. I deal in emotion and atmosphere, two things that one must feel and sense to properly convey. It becomes quite difficult to hold onto such things, when I'm concerned with getting sound onto tape correctly. But, the audio medium is the only way I can really express myself, and I'm a stickler for sound quality. I'd hire a fulltime engineer, if I could afford it. *Art Teacher* is my second release. It is the truest of expression for me. All ten pieces were recorded and mixed within a four month period, during a tremendous creative burst. "Hail And Farewell" is still very confusing to me. I'm not sure where I was or what was happening when I recorded it. I believe the whole piece illustrates something that's burning in my subconscious. I don't know. Having recently divorced myself from my radio career, the collage "Confederation" is my final write off of a depressing and uncreative time in my life. The commercial radio industry, in my opinion, has become the most dull and laconic of all offered media. I'm glad I saw the light, and got out of it. "County Sheriff" is the most satisfying thing on this tape (for me, anyway). It's a clear and concise view of how my mind receives and processes outside information. It's sort of like a day in the life of Andy's brain. I use no samplers, I use tape. I really like the physical properties of recording tape, in that you can handle it, cut it, paste it, etc. Each time you handle a piece of analog tape, it changes. I like that. Everything I do within the recording procedure is analog. During mixdown, sound is sent through digital delays, reverbs, and other stuff. I'm currently working on my third release entitled, *Going Under*. Watch for it in '92. **GAJOOB:** This tape melds perfectly several styles with a generous ear towards crafting picturesque soundscapes, using tape collage, industrial-type percussion and some song-oriented pieces. Musique concrete is employed thematically — not haphazardly. You know that thought is being given to each sound that is used. And JBS' technique is full of sonic depth. Although the mood is certainly somber,

and often cynical, there's a lot of humor as well. Such as a radio announcer describing seven people being killed when a hole was blown in an airplane, sucking them out; juxtaposing that with a smarmy announcement of winning lottery numbers. The imagery is active and focused throughout this excellent tape. Highly recommended. **SOUND:** 5. **MUSIC ACCESS #7015.** SEE "Confederation" on **SAMPLER #7.**

Joy Before the Storm • Wasted Weekends • expression • 1988 • 60 minutes, chrome • \$5.00 • Benedictine Tapes, W179-N8587 Village Ct. #8, Menemonee Falls, WI 53051-2679 • Wasted weekends was the first Joy Before the Storm release. It's a very song-based tape. Lots of synths, drum machines, found sounds, and vocal lines. It's basically a monologue about my life. "This is hell, Lisalyn" is an ode to my closest and dearest friend, Lisalyn. She can't remember her last name. She lives in 1942. She's a typical teenager of that era. She's a ghost. Lisalyn entered my life, rather slowly, a few years ago. She has haunted me ever since. She must have died a sudden and unexpected death, because in my conversations with her, it's clear to

ANDY MATTHEWS - JOY BEFORE THE STORM



me that she doesn't know she's dead. She wanders around mostly, but comes to me in my darkest hours. In this song, I'm speaking to her about the world in which I live. "Tickertape" is an illustration of the fantastic communication problem I have. Expressing my feelings about something, while people aimlessly talk about a completely different subject. Ever been ignored when you desperately need to be listened to? That's what "Tickertape" is about. "Lead me Wayward" is the love child of a cloudy, rainy autumn day. I love days like that, and I had to express the beauty that I see in them. There's another song on this tape where I sing about autumn, but that's not "Lead Me Wayward." So many people hate clouds and rain, I thrive on them. I used a cheap, dimestore sampler on much of *Wasted Weekends* to produce the old, messy Mellotron choir sound. I'd love to get my hands on a Mellotron, but I couldn't afford it. **GAJOOB:** On *Wasted Weekends* Andy Matthews uses heavy digital percussion patterns to drive his tense, thick, synth pads and plaintive, soft-spoken vocals. This is a very soulful tape, which has elements of Irish folk mixed in with its obvious industrial pop leanings. This one's good for those solitary moods. Recommended. **SOUND:** 4.

Robert Karnes • Eve Worshippers • progressive/modern • 1990 • 57 minutes, chrome • \$8.00 • 2942 Maple Dr., Fairfax, VA 22031 • This tape was put together in the studio over a 2 1/2 year period from early 1988 to mid 1990. Most of the music was composed in the studio using

the studio's facilities (I have no keyboards or instruments of my own). I don't consider myself a musician as I do a composer. At least, that is the part I enjoy the most. While this may be of interest to some, what I hope is of greater interest to those with suited imaginations is the lyrics and the images and ideas contained therein. It is unfortunate that due to obscene printing costs, I was not able to include lyrics with the tape insert. Those who are interested in having them should send a dollar to the above address. Those who are not interested in having them should write me anyway. **GAJOOB:** Karnes composes driving synth-based songs, as minimal in instrumental arrangements as they are loaded with lyrical imagery. Karnes' lyrics are poetic thoughtscapes with allusions to spiritual themes, individualistic in tone. Perhaps a sort of alienation accounts for this seeming contradiction. Melodies with unique turns, and a nice sense of space are Karnes' greatest compositional asset. And his voice, while somewhat monotonous over the long-haul, is nevertheless unique and has a character all its own, fitting the compositions. With *Eve Worshipers* Karnes pursues an emotional environment that is true, yet possibly hostile — as all truths ultimately are. **SOUND:** excellent. **SEE SAMPLER #5.**

Kenny & the Clingtones • Amazingly Awesome and Wonderfully Inspiring Tales of Greatness • *spoken word, instrumental* • 1990 • 60 minutes • \$5.00, *trade* • *Kitti Tapes*, 312 N. 3rd Ave., Highland Park, NJ 08904 • Mail collabs by Dan Fioretti and Ken Clinger. KC recited stories by DF/KC, DF did muzickal backings on electronic keyboards. **GAJOOB:** The title piece is one of the longer stories I've heard from Clinger's unique imagination, involving, of course, cartoon characterizations of animals which apply to human behavior. **SOUND:** 2. **SEE SAMPLER #**

The Killjoys • Will • *progressive alternative rock* • 1990 • 43 minutes, *chrome* • \$7.00 (to Nick Kizirnis) • PO Box 303 W.B.B., Dayton, OH 45409 • The Killjoys are a four-piece "alternative" rock band whose diversity in styles and approach is reflected in the broad spectrum of backgrounds and interests of its members. They are a band who work hard to bring new life to the dried-out conventions of rock music, attempting to blend the conventional with the unconventional as effectively as possible. This is reflected in their live performances, which utilize an array of multi-media tools (TV's, slides, films, etc.) without it being just another psychedelic cliché. It's also reflected in their music. However, their debut release *Will* (recorded in 1989), as good as it is, does not reveal the true expansiveness of the band and only hints at the explosive potential brewing amongst its members. It was recorded under a limited budget and studio conditions, using a local 8-track studio where all 8-tracks were crammed to the hilt. Unfortunately, this the only publicly available material of the band to date, although 1991 promises to unveil a number of new items, including videos and perhaps even live recordings. —Andy Valeri **GAJOOB:** Rock with a certain Mod twist that reminds me of the late Barefoot & Pregnant without the harmonies. This is a confident band that's willing to take some constructive chances. **SOUND:** 4. **SEE "When Will It Come" on SAMPLER #4.**

Krazy Haüs • Eccentric Ego Music • *instrumental guitar rock* • 1990 • 60 minutes • \$4.85 • Rubber Chicken Enterprises, 636 Louise Dr., Ann Arbor, MI 48103 • Krazy Haüs music is.... whatever we want it to be at any given time — it comes as it comes. It usually comes out as quasi-psychedelic guitar, rock/pop instrumental mishmash with some grunge ballads thrown in for good measure. There is a good bit of humor in our music as well, although we are an extremely serious bunch of musicians. We record everything in bits and pieces (never, never live). Each player does his or her own thing (in fact the members of Krazy Haüs are never all in the same room at once — it's a rule). **GAJOOB:** This tape is a testament of a band in dire need of a producer and a good recording environment. The makings for a great tape are definitely present in these guitar-driven instrumentals. The piece-by-piece arrangements mesh well with in-tune interplay that flows in an improvisational fashion while still maintaining a togetherness. This is aching for a rhythm section to breathe as much life into the proceedings as the guitars. **SOUND:** 1.5. **SEE SAMPLER #6.**

The Laurels • Neck • *alternative, guitar riff-oriented, sometimes slightly*

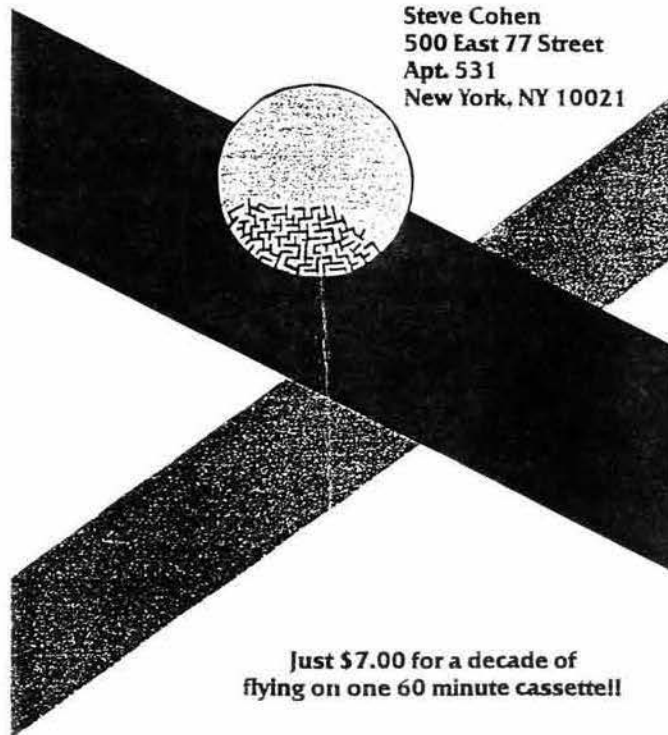
dissonant, sometimes poppy • 1991 • 30 minutes, *chrome* • \$5.00 or *trade* • c/o Jeff, PO Box 29447, Providence, RI 02909 • It's our 1st record and we're still trying different stuff. Sometimes the music is very melodic, other times sort of dissonant. I hope we show some potential. **GAJOOB:** Their press describes their music well: "The Laurels style revolves around note melodies. Guitar and bass play off each other with riffs that compliment and contrast. The guitar is almost 100% note-oriented, chords are rarely used. The drums add support and dynamics, while the vocals give even more contrast to foundation melodies. The lyrics are surreal stories consistent with the mood of the music." There's a very high energy content here that slashes through an ever-propelling mix of tight, angular numbers that contain the needed edge of raw rock bravado. **SOUND:** 5. **SEE SAMPLER #7.**

Kevin Leonard • On the Edge • *progressive rock* • 1990 • 46 minutes, *chrome* • \$7.00, *trade* • PO Box 43 Glen Mills, PA 19342 • On the edge was recorded in an 8-track home studio, resulting in a compilation of instrumental compositions. This album was done to satisfy a need to work outside of North Star, who has released three LP's internationally, with the intent on seeing how an album would go, relying totally on one's resources. In spite of its downfalls, overall, *On the Edge* works and acts as a springboard for future solo projects: emphasizing the successes and learning from the mistakes. **GAJOOB:** Kevin Leonard's *On the Edge* features some composed synth rock instrumentals that could very well languish in their own craftiness if it wasn't for the fact that Leonard can really pull out the stops — and does it quite often. Kevin is good at keeping things interesting by toying with arrangements. Throwing in some odd timing just when you settle in. Tossing in a guitar solo just when you thought this was a keyboard tape. And a GOOD guitar solo at that. And he breaks the pace up well with a couple slower pieces that were not just there to break up the pace — you know what I mean? Overall, *On the Edge* may be a little too bombastic at times; but this one rocks you. **SOUND:** very good. **SEE SAMPLER #8.**

Jacky Ligon • 45 pieces for guitar • *Unensored Music*, 209 Williford

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Ct., High Point, NC 27265 **** **GAJOOB:** 90 minutes, 45 distinct pieces driven by searing electric guitar. Performed with expert technique (overdriven sustain, scorching lead lines, etc.). Many of these pieces are so good that lengthier excursions might have been taken for better results. The hard edge jazz leaning remind me of MACHINE GUN or perhaps John Hinds; and every bit as intense, at several turns, as either one. And slower passages which are just as strong show another side altogether. Recommended. SOUND: 4-5.

Little Lost City in Space • Post-Void, PO Box 19427, Minneapolis, MN 55419 **** **GAJOOB:** Extremely inventive and entertaining TV-generation look at a real-life hypothetical city in space, via a radio station broadcast, complete with commercials, interviews and music. This is a whole lot of fun. Great production with various added effects. And special mention must be made of the excellent writing found here. SOUND: 5.

Little Plastic Box • The Title of Tape • WUWA, 74 Spencer #3, San Francisco, CA 94103; (415) 621-7479 **** **GAJOOB:** Matthew Burnett has put together a very diverse array of works here, most of which are in an experimental electronic vein. An expert found sound collage technique mixed in with a more standard instrumental approach is had throughout. And Burnett's vocal manipulation is some of the finest I've ever heard. Highly recommended. SOUND: 4.5.

The Living • Take the World • happy dingo music • 1990 • 15 minutes, chrome • \$4.00, trade • 253 Alexander St., Normandie Carriage House, Rochester, NY 14607 **** As for our recording technique, we recorded all of our material in a 24-track studio with beautifully warm antique tube-driven microphones. During our recording of "Crash Crash" we have many rhythmic breaks. For one we decided to have our drummer play a music stand that we found in the studio. Immediately after the part was played the stand blew apart and clattered to the floor. It sounded so neat that we left the clatter in. We also littered the studio floor with glass, trying to smash one on the beat. We like to call our music "Happy Dingo Music" because of its positive influence (the "Happy"), and its traditional rhythmic influences (the "Dingo" which is a wild, untamed Aussie dog). I also publish comics. **GAJOOB:** Some very engaging acoustic rocknroll, clean guitar and a lean sound. But what really sets The Living apart (and it really comes together on the last two cuts here) is the syncopated guitars of Calvin May and Sam Lovetro and drums, which play madly with one another's frenzy. The drums, in fact, sound almost as if drummer Emerson Mitchell is playing with his hands. "Crash Crash" is one of the best songs I've heard in a long time. Emerson has a wonderful rocknroll voice that shines on this one. Recommended rocknroll. SEE SAMPLER #6.

The Look of Utter Disbelief • Utter Udder • experimental improv • 1988 • 60 minutes, chrome • \$7.00 • Ermine Music, 61-A Franklin St., Ermine, NY 11518 **** This is an experiment in improvisation. It was recorded into a Tascam 234 cassette recorder. The only effect unit is the DSP 128, and only 3 tunes were overdubbed. Side "Utter" is complete off the cuff, making it up on the spot stuff. The title track was overdubbed in parts with some percussive meanderings and crickets from my folks' back yard on Long Island. "Cungia" seems to be liked by critics, but it tends toward too long. "Bugs Before Dawn" is my favorite track. I was experimenting with programming and playing with the sliders on a Juno 106 keyboard at 3 in the morning. After laying down some stereo tweakings, I rewound the tape and added more on the other two tracks without listening to the previous sounds. Curiously enough, the lengths were the same. The next night found Malcolm wacking on a un-set-up drum set. Gen whirling on the Juno, and me running around the garage making noises with anything I could find. (This line-up turned into Other People's Children). This was done without hearing my other tracks, but again turned out to be within a few seconds of 8 minutes. What could I do but merge all three? Listening back at 4 in the morning to a loud version with the lights out reminded me of bugs before dawn. It will someday be a film. Side "Udder" is songs written by one participant, but not known by the others. There's some good playing here, but the songs are weak. "Hole in Me" broke into a truly

outrageous jam just before the tape ran out. "Arnold Layne" is our ongoing tribute to Syd where I sang, played an acoustic guitar, and pushed buttons on the DSP, while Chad wandered from drums to sax, to synth, and back to drums. I then went back and added some bass and Long Island Cicada. The name of the tape came from one of Chad's acting classes where they were to portray various looks. It also seems to be a valid response to so much of what goes on around us. A second release is in the works now. **GAJOOB:** On what amounts to a split-tape in terms of bands and styles there's a lot going on. First, The Look of Utter Disbelief play the brand of acoustic guitar jam songs I first heard on later incarnation Other People's Children last tape. Electric, nylon and steel acoustic guitars interplay wonderfully, quite often launching into all-out instrumental jams. Teeth-sinking stuff. The last song on side one, Syd Barrett's "Arnold Layne," introduces some sound manipulation, which turns out to be good introduction to side 2 where Other People's Children do "Bugs Before Dawn" which is synthesizer and percussion improv on the Juno 106. "Cungia" is a 12-minute jam with harmonica spurts and some great guitar interplay once again. While the last song by Any of Several Weasels adds sax, Juno 106 marimba, synth electronics, noise rushes, percussion and drums in a very effective ambient-electronic piece that flirts with noise at times. Recommended. SOUND: 3.5. SEE SAMPLER #5.

A Lovin' Oven • Whoa Baby, Stop! • \$1 or trade • ooh ooh music, c/o Michael Gonzalez, PO Box 2707, N. Canton, OH 44720 **** It is quite fortunate to have this opportunity to really explain this one. So much more than meets the ears. Mole Magazine got it, but Factsheet Five only scratched the surface. While Brian Barress was recording drum tracks for me in his basement, he found a tape and said, "You gotta hear this." I heard grunts, groans and a wonderfully intoxicated grandfather singing away with a toy guitar. It only lasted several seconds, but I knew this was something. His grandfather, J.D. Hartman, is in his late sixties and has a voice that is a cross-breed of Hazil Adkins and William S. Burroughs. So rather than the old "Let me borrow the tape and I'll use it as a found-sound" syndrome, I devised something different. I sat down and wrote some warped country-style lyrics, plus a few Adkins numbers, and told Brian that the next time J.D. got drunk and started to sing, to get his recorder out and give him these songs then let him go crazy. Did he ever! It took me two weeks to inch my way through his tape. It was just so unsettling. For one, he could barely read and then he would tell stories that absolutely made no sense. On top of all of that, I wanted a different sound, different musicians to help. We all assumed hillbilly pseudonyms. Maria Markovic (Ruby Black) let me record her playing piano and bass clarinet with very little guidance for "That man's got Love in his Eyes" and "Slappin' my knee in the Old Graveyard." Ray Scott Woolson (The Fair Widder Rosimun) provided, via tape, guitars howling and other sonic ditties for "We Got a Date" and "Hypnotizin' Betty." Ray Carmen (Ray Manaize) did all the music for "Ace in the Hole." Via tape, others Stu Zimble (Stu Zimble), Gary Gnant (Little Miss Pioneer) Rob Amour (Rob D. Sceneman), Brian Barress (Toby D. Hartman) and Julia Devine (Lulu Memphis) filled in gaps I (Bob Hess) had in other pieces. J.D.'s singing and stories fit so goddone well that they ended up sounding like real songs... go figure! J.D. recently heard the finished project and now lives in the delusion that he is a rock star. Although I have never met him face to face, I believe he is, too. **GAJOOB:** Musically, this is not any different from the other incarnations Michael Gonzalez is involved with (Plastic Eye Miracle, Bill Jones Show). There seems to be a cleaner sound. Instrumentally more clear. But the skewed sense of song structure and very eclectic arrangements are the same. And these do sound like real songs. I never would have guessed the details — which is testament to the skill of all those involved. This is not a hillbilly tape, the names notwithstanding. I get a sense of Gonzalez taking an outside element completely foreign to his work and molding it to fit. And in so doing, he succeeds admirably well. Now I have to wonder what the opposite intent would produce. Michael fitting himself to J.D.'s element.... SOUND: 4. SEE SAMPLER #4.

Lowen & Navarro • Walking on a Wire • Chameleon Music, 3355 El Segundo Blvd., Hawthorne, CA 90250 **** **GAJOOB:** Lowen & Navarro are the writer's of "We Belong" (made popular by Pat Benatar). This

tape is stylistically firmly entrenched in the modern folk rock with nice male vocal harmonies and clean sounding acoustic guitar driven songs. The strong songwriting sense almost saves it from being lost in the crowd of every other band playing this style. SOUND: 5.

Lunar Bear Ensemble • Dark Pastures • *MuWorks, 111 4th Ave. #5A, NY, NY 10003* *** **GAJOOB:** The ranting, poetic musings of John Richey, coupled with the firework ensemble heat of the instrumentalists here make for an often intense work. Recorded live, Robert Musso's production gives the sound a deep, somewhat tribalistic feel. Frantic beats and buzzing guitar lines. Tom DiEllo's bass playing is particularly gratifying. SOUND: 5.

LG Mair, Jr. • The Inner Chamber • *audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360* *** On this C-90 recorded in the Fall of 1990, Mair uses his newly-acquired Yamaha SY-77 to create absolutely uncompromising tracks that combine elements of funk, Mingus jazz, post-modern ragas, whatever you want to call this. But I doubt that I'll ever come across a more effective usage of synth-workstation technology. **GAJOOB:** This 90-minute tape is a dazzling display of digital synthesizer composition in a generally freewheeling fashion. Mair's percussion tracks drive these pieces in a way that is too much for my brain to handle. While there's a definite pulse and flow here, it's a chaotic one that simmers. You've been warned — this is a melodic challenge that should leave you breathless. SOUND: 4.

LG Mair, Jr. • The Ritual of Selene • *audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360* *** LG is an extremely talented and self-taught bass, guitar and keyboard player. On this cassette, recorded largely with simple Casio rhythms and samples, he generates obsessively rhythmic soundscapes. The final track was recorded as a demo in a proper studio with some proper synths. But really it was only a taste of what Mair was able to accomplish on his own once sampling workstation technology became available to him. This tape is still a pretty unusual approach to the rhythm-and-sample style. **GAJOOB:** Much to Mair's credit this certainly doesn't sound much like it was recorded with simple Casio rhythms and samples; rather, he offers up some pulsating space rock jams, heavy on machine percussion and bass syncopation. Mair plays bass in Alien Planetescapes and their raw, live energy shows its face here as well, along with a predisposition towards long instrumental ensemble excursions. SOUND: 3.

Mannu-Altina • 1990 • 45 minutes, chrome • \$7.00 • Garry Wasyliw, 18 Haultain Crs., Regina, Sask. S4S-4B5, CANADA *** The music is basically a series of guitar improvisations that I've recorded on my cassette four-track. My objective was to come up with a calming sort of music that would have a little more experimentation than the standard New Age music. **GAJOOB:** Soft and relaxing electric guitar effected with chorus, smoothly multi-tracked and maintaining a clear sound and focus. SOUND: 4. SEE SAMPLER #4.

Michael Mantra • Sworn to the Bell • *new ambient / new age • 1989 • chrome • \$9.95 • Tranquil Technology Music, PO Box 20463, Oakland, CA 94620* • Solo recording made in a concert hall. All instruments were played live, ie: no overdubs. The opening cut "Walking Through the Storm" creates more of an atmospheric feel for the listener to wander through. The album then progresses to deeper and quieter spaces. The first cut of side two uses mantras for the 7 major chakras. These mantras help open the doors of perception to the realities associated with each chakra. This is not typical bubble gum New Age. "Sworn to the Bell" tends to create a more cohesive statement than my previous tape "Bell Born." The recording was made direct to digital master, and was duplicated in real time from a digital master using BASF chrome tape and precision shape cassette shells. This is the second solo album of a personal vision and search for new and interesting music within the setting of relaxing music. **GAJOOB:** Somewhat haunting is the latent power that resides in these Eastern bell and gong instruments. Mantra's performances expertly evoke and embrace this dichotomous relationship. Recommended to lovers of ambient and percussion musics with depth and careful crafting. SOUND: 5. SEE SAMPLER #4.

Mars Everywhere • Live & Unrehearsed 1978-79-80 • *Sound of Pig, c/o Al Margolis, PO Box 150022, Van Brunt Str., Brooklyn, NY 11215* *** **GAJOOB:** Raw, live performances by this band, delving into rock-oriented, freeform, space jams. with guitar and synthesizers sharing the musical load. During one piece the band brings out toys that make cheesy space sounds and take off on that. SOUND: 2.

Mary's Danish • Experience • *Chameleon Music, 3355 W. El Segundo Blvd., Hawthorne, CA 90250* *** **GAJOOB:** Wild funk rock played with expert abandon. The dual lead female vocals make this somewhat reminiscent of X or B-52's, but Mary's Danish brand of rocknroll is even more dirty and laden with an edge to everything. SOUND: 5.

Master/Slave Relationship • being led around by the tongue • *MSR, PO Box 191211, San Francisco, CA 94119* *** **GAJOOB:** Those of you who have never heard Debbie Jaffe's work before have probably heard of her. A reputation for graphic sexual themes, often with sadistic overtones precedes her; and if these are the preconceptions you might have, this tape will do nothing to dispel them. She is harsh, blunt — and challenging. But I also found her work to be thoughtfully executed musically, with an excellent ear for atmosphere; and an improvisatory feel to much of the industrial synth and moody keyboard meanderings here. Perhaps a warning about the graphic photos on the insert is in order; but it's really nothing you haven't seen before..... A question persists: once you've gone all the way, where do you go then? Over the edge, perhaps.... Now that would be interesting. SOUND: excellent.

Arnold Mathes • Absolute Man • *audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360* *** Over the years of listening to Mathes' tapes, all recorded at his apartment in Brooklyn, I've learned to take them one at a time because each is very different from the one before it and after it. Some are downright hysterical. This time he draws on the classic Twilight Zone episode starring Fritz Weaver and Burgess Meredith, and digs into as many Hawkwind riffs as he cares to lift, and comes up with a strong assortment of electronic tracks. **GAJOOB:** Space music that, while hardly minimalistic, is strong enough to remain relatively unadorned, as opposed to succumbing to a mishmash of improvisational meanderings like so many others. Strong synth lines with warm bass grooves and succinct, dynamic percussion tracks are the rule for the more complete pieces that make up the meat of this tape. Mathes also employs other techniques to round out the edges in a thematic fashion, such as found texts and electronically manipulated voice. This adds to the whole and helps make it more of a cohesive piece of work. Highly recommended. SOUND: 5.

Mayomberos • on the phone • *Nöel, Flat 5, 20 Stamer St., Scrd., Dublin, IRELAND* *** **GAJOOB:** This one's funny, albeit in a sick sort of way sometimes. The whole tape is some guy calling people up and assuming some sort of situation. Like calling up a Yamaha stereo shop and asking for Yamaha motor bike parts... The funny thing about this is the way that the joke is perpetrated. Like it's serious. sometimes you definitely get the feeling that he's going way too far — but that tends to keep you on edge. SOUND: 0-1.

Medicine Suite • Beautiful Songs • *LowLife, PO Box 8213, Atlanta, GA 30306-0213* *** **GAJOOB:** While this one is firmly entrenched in the noise genre, Medicine Suite seem to be having a helluva good time with it — or at the very least possessing an endless supply of booze money. The whole things digresses to fun raunchiness very often; but the instrumental interplay, the guitar flirtations with atonality and such, the loose feel of the percussion got me kinda wishing for an instrumental tape exploring these avenues. But, alas, some maniacal singer with his distortion control set at maximum+1, is screaming something unintelligible. SOUND: 1-3.5.

Mile 97 • A Moment Ago • *experimental? • 1990 • 60 minutes • \$4.00, trade • Milenoise Cassettes, c/o Christopher, 1225 N. East St. #163, Anaheim, CA 92805* *** Mile 97 began as an offshoot of the infamous experimental recording

project "Here Comes Everybody" (defunct) as a way for me to create more personal recordings. Mile 97 stumbled, apprehensively, into the cassetteculture underground via a helpful kick in the ass courtesy of PBK. The resultant cassette, "Crucifixture" became the soundtrack to an as-yet unreleased film while at the same time assaulted the ears of thousands of Southern Californians when, in the Summer of '89, several groups of well-intentioned youths played the tape at top volume in and around prominent tourist attractions and amusement/theme parks. Mile 97's long-awaited second release, "A Moment Ago" differs from "Crucifixture" by venturing closer to the pop realm of noise by separating the tape into individually titled segments which might be referred to as "songs." Our upcoming third release, "Information Overload," moves us ever closer to the much coveted MTV airplay that we so deserve by actually including a track with a "vocal." **GAJOOB:** Any one of you considering a first venture into the "experimental" realm might do well to get this one. It has a variety of different types of sound structures ranging from altered voice readings to noise barrages, to environmental recordings (i.e., what sounds like a playground), to ambient electronics. Somewhat haphazard in compilation; but given the breadth of ground covered, I'd say it's necessary. Challenge yourself. **SOUND:** 3-4

Minoy • Ice Cream Money • experimental electronic • 1990 • 60 minutes, chrome • \$8.00 • Minoy Cassetteworks, 923 W. 232 St., Torrence, CA 90502 **** After a long pause he said, "I spend so much on these long distance calls to you that I don't even have enough money to buy ice cream." I stopped calling. He stopped calling. Now he has plenty of ice cream money. "Betrayed in a multiple-choice question. Please note: all answers are correct. "Universities of Lies" — everything you hear is true. **GAJOOB:** An almost constant tidal barrage of shrieking, blasting noise done with expert execution. Occasionally a piece of music can be heard struggling in the mix. For a moment on side two, Minoy grants us reprieve with a backwards-sounding funeral organ scaling some simple arpeggios, only to destroy it with an explosion that startled the hell out of me. **SOUND:** excellent. SEE excerpt from "Ice Cream Money" on SAMPLER #6.

Minoy • Not Knowing What Thunder Collects • experimental electronic • 1990 • 60 minutes, chrome • \$8.00 • Minoy Cassetteworks, 923 W. 232 St., Torrence, CA 90502 **** "A Smell of Burnt Plastic and Rotten Oranges" — an urgent dialogue between electric guitar and voice about emotions which cannot be suppressed, even at three in the morning. **GAJOOB:** A sort of electronic gnashing of teeth. Soaring, atmospheric noise feedback. An exceptional spacial sense marks Minoy as definitely one of the best of the genre. SEE excerpt from "Thunder" on SAMPLER #2.

The Miracle • Infinition • Little Fyodor, PO Box 973, Boulder, CO 80306-0973 **** "I am not searching for definition, I tend toward infinition." So said Georges Braque, the French painter who developed cubism at the same time as Pablo Picasso and in the same town without them knowing each other! (or so I'm told...) The first side of this tape comes from one session of improvisation that lasted over 2 hours. It starts off much like the Dingsters tape with The Miracle's characteristic 'wash of sound' cosmic soup effect. Then things get kinda grindier and dirgier. There's a strange sort of tension. Nothing is at ease. The side finishes up with what sounds to me like retarded lounge jazz. The other side is taken from 3 sessions, 2 of which were also featured on the Dingsters tape. This side is more calm and peaceful and ethereal, though things still do get hectic especially in the excerpt from the session recorded in my basement which includes a duet between Leo scraping a chair on the floor and world famous sax improviser Jack Wright. Also available from Small Tools Tradition. **GAJOOB:** Much of this tape is difficult to grasp — "nothing is at ease," as Fyodor states. A rushing ensemble of "kitchen sink" percussion performs its special brand of sonic cacophony with sax and piano being other instruments that get focus. The Leo Goya and Jack Wright "duet" is the highlight. **SOUND:** 5.

ettes, c/o Christopher G. Lee, 2352 Stratford (2nd floor), Cincinnati, OH 45219 **** The Clarke Mode tracks were done pretty basically. I played all the keyboard tracks on the songs and played one of the guitar tracks on "Meltdown" (a friend of mine played the rest of the guitar tracks on the tape). I play lead guitar in a Cincinnati-based alternative metal band named Mt. St. Helens but one day I sat down with my keyboard and wrote these songs. It is a fairly simple tape that I hope is enjoyed by all who listen to it. **GAJOOB:** Forgettable synth-pop instrumentals whose only saving grace is Lee's decent attempts at a melodic anchor. The drum patterns are mostly annoying, without warmth, and too loud. And the timbres Chris chooses are homogenous preset Werlitzer clones that did their best to give synths a bad name several years ago when they were first becoming popular. **SOUND:** 3. SEE SAMPLER #2.

Modern Art • A Collection of Modern Art • alternative pop • 60 minutes, chrome • \$5.00 • Mystery Hearsay Cassettes, PO Box 240131, Memphis, TN 38124 **** MODERN ART are from England. This tape is a collection of various recordings Gary Ramon of Color Disc & Tapes (17 Lorne Rd., London E17-7PX, England) compiled for release. **GAJOOB:** This collection was compiled from recordings made between 1982 and 1986. Sequenced synth pulses teamed with wonderful melodic guitar lines and vocals. All the songs are excellent. Not one second of filler on this one. Highly recommended. **SOUND:** excellent.

Monochrome Bleu • U.S. Tour 1989 • Die Ind, PO Box 239, 4041 Linz, AUSTRIA **** **GAJOOB:** Excellent live U.S. tour document from 1989. Live shots, radio appearances and studio appearances are all excerpted here. Monochrome Bleu play a sort of rock - jazz - fusion - reggae - performance art type of mutation with crackling guitar and flying saxophone performance to heat things up. Some very HOT performances indeed. Highly recommended. It's distributed in the U.S. by Manny Theiner, 5881 Darlington Rd., Pittsburgh, PA 15217. **SOUND:** 4-5.

Monochrome Bleu • Live Tere • Mystery Hearsay Cassettes, PO Box 240131, Memphis, TN 38124 **** **GAJOOB:** This is essentially the same tape as reviewed above; but the sound is not quite as hot. **SOUND:** 3.5.

Mt. St. Helens • Something From Beyond • progressive metal • 1991 • 17 minutes, chrome • \$4.99 or trade • Scott Gueterman, 700 Riddle Rd. #409, Cincinnati, OH 45220 **** We recorded this four-song demo not using high-tech equipment, but using hard work and time. I hope this enjoyed by all that listen to it. **GAJOOB:** The energy here is certainly undeniable, but Mt. St. Helens tend to fall back far too often on some standard "crunch crunch" metal techniques that do absolutely nothing to distinguish them from any others. Would have liked to hear more of Chris Lee's soloing — open it up a bit. **SOUND:** 3. SEE SAMPLER #4.

The Mouth Bandits • St. Mary's Road • 1989 • 60 minutes, chrome • \$6.50 or trade • Spare Change Studio, 1302 E. Michigan, Urbana, IL 61801 **** Bruce Buckingham and I (Craig Johnson) have been recording together since 1984. Our first two albums *Fat Puppy Stew* (84) and *My Teeth... I'll Meet You in the Kitchen* (85) (both still available), were recorded on a TEAC 2340 4-track; now we use a Tascam 388 1/4" 8-track with dbx. No midi, no sequencers, no computers. We bounce a lot, sometimes cramming 23, 24 tracks, and we seem to keep the hiss at bay. *Requiem For an Evil Horse* (86) came next, and now *St. Mary's Road* and *Attack of the Groovy Bushman*, which were both mastered onto DAT cassette, then dubbed at normal speed for distribution. Our albums have always been a mixture of music/comedy/drama. The two new albums represent a kind of schizoid episode on our part, segregating the music and theater for a change. We worked on them simultaneously, though *Bushman* took another year to finish. We work, as always, out of my living room. No special acoustics. We've got a Casio CZ-1000, an Ibanez Roadstar, a GK amp for the guitar. Nothing special. We just spend what we can spare, record as best we can. We're both blue collars and maybe always will be, but we put everything we can into the Bandits....We consider St.

Mary's Road our own brand of psychedelia. The road in question is a place we both spent some time in earlier, chemically-foggier days. It's a country road with round barns, and pastures, and dense woods. A host of friends provided various gilding of all kinds, but along with drummer Randy Seals, Bruce and I did the lion's share. As a rule of thumb, I'm the wordman, the texturizer, the engineer; Bruce is the jazzman, guitar hero and all-around quick-finger man. The songs themselves are memories and impressions, by and large, and dreams of one sort or another. **GAJOOB:** The Bandits may "cram" a lot on here, but it's transparent, and everything hits its mark just right as they take a dazzling array of music turns. I loved this tape. It breathes. The various crystal vocal harmonies are lush and a real treat. Orchestrated psychedelia that takes its influence from art rock of the 70's, with a certain nod of New Age's best use of space. Painstaking arrangements with slight touches you know were agonizing to conceive. Very, very highly recommended. SEE SAMPLER #3.

The Mouth Bandits • *Attack of the Groovy Bushmen* • 1990 • 60 minutes, chrome • \$6.50 or trade • Spare Change Studio, 1302 E. Michigan, Urbana, IL 61801 *** This is a project we've been aching to do for years. We're both big fans of Firesign Theater — we're told it shows in our music — but this is our first real attempt at theater. Originally, it was supposed to consist of various loosely-knit skits and music, but somehow the initial skit (what's now the prologue) grew into a quirky little world of its own, and we found ourselves scripting the entire thing. Post-future stuff, which runs to our taste. Headphones do it justice. The extensive layering, synchronization and panning required detailed planning, and lots of trial recordings. Much of the dialogue had to be recorded separately because of the different effects used on various voices. We're currently putting together a new album, and doing short skits for local radio and Guide Wire Radio out of Carbondale, Ill., produced by the Independent Music Network for U-Net. **GAJOOB:** I have never counted myself a fan of radio drama; probably because I've never really heard it before; But after having heard this (and also *Little Lost City in Space*) I think it's great. "Attack..." revolves mostly upon its dialogue (and script) and succeeds because of all the humorous details and recurring humor that appears throughout. The story centers around Petey Jones and his family (his wife, Edna, and his five-year-old son, Sputnik) who live sometime in a hopefully far-away future of corporate domination and nuclear anarchy (nearly every family owns their own nuclear arsenal). The plot is thick enough for various subplots to wind within it and definitely keeps you interested for the entire hour. The effects are fairly simple and could have been more dramatic; but I enjoyed the excellent characterization and the great thing about radio drama is that your mind is allowed to augment things to a large degree. I suggest getting a bunch of friends together, ordering pizza and having fun with this. SEE SAMPLER #2.

Mud Pie • *Rustle* • 1990 • 32 minutes, chrome • \$3.00, traders query first • PO Box 428, Devault, PA 19432 *** After we scrapped the idea of using the Bulgarian Boys Choir, everything was pretty straightforward. **GAJOOB:** Guitar rock high on the emotional scale. Sort of like a cross between Dream Syndicate and Jesus and Mary Chain. But one thing they do well besides is pushing their music to a feverish pitch. It becomes quite hypnotic at times, and very powerful. "tilt-o-whirl" is particularly good. Has a guitar line I was taken by, and it also starts the album off great. Recommended. SEE SAMPLER #6.

Eric Muhs • *Truth & Lies / Lies & Truth* • electronic, experimental, rock • 1990 • 60 minutes, chrome • \$4.00, trade • Invisible Music, c/o Eric Muhs, 118 Matison Ln., Aptos, CA 95003 *** This is a double cassette

album: *Truth & Lies*, the other is called *Lies & Truth*. I have tried to assemble a tape that suggests the breadth of my work, and my interest in satire. The songs and pieces were not recorded together as a coherent whole (a style of tape I've been leaning toward lately), but rather independently, as one-off projects. A few of the pieces are quite old (5 years), and I reprocessed them with some new toys. They came out so much better, that I used them as well. **GAJOOB:** Lots of different styles that pretty much run the gamut between progressive rock to experimental electronic. Muhs' breadth of recordings with a plethora of guest artists also get time here (Don Campau, Charles Laurel, Mike Torrey, among many others). This obviously helps diversify the numerous approaches found in this sweeping tape. And Muhs definitely pulls off the eclectic game with unique style and consistent quality throughout. Highly recommended. SEE "Chop" on SAMPLER #3.

Eric Muhs & Myles Boiden • *Notochord* • electronic, improvised • 1990 • 60 minutes, chrome • \$4.00, trade • Invisible Music, c/o Eric Muhs, 118 Matison Ln., Aptos, CA 95003 *** Myles and I are releasing



this tape as a CD, in the hopes of garnering a vast and far-reaching multitude of fans waiting to hear this kind of music. This was recorded live to DAT in two very long sessions last May, completely improvised. On some tracks we are joined by Gino Robair and Fred Lonberg-Holm. In the Fall, Myles and I mixed about 12 hours of masters into this tape. Should be available on cassette by March at the latest. **GAJOOB:** *Notochord* features the best presentation I've heard yet of Eric Muhs' four-track tape loop system. Other instruments employed in this well-done set of improvisations include guitar, trumpet, electronics, voice, electronic drums, homemade devices, fretless bass, casios, trap set, bicycle horns, theremin, tapes, chains, whirled tubes, electric cello. Obviously there's a lot going on here. And Muhs and Boiden (along with Gino Robair and Fred Lonberg) pull off a cohesive, diverse and unique piece of work. Recommended. SOUND: 4. SEE SAMPLER #1.

The Muscle Shoals Noise Orchestra • *Swamp Worm* • free form industrial mongering • 1990 • 55 minutes • \$4.00, trade (checks to Jake Berry) • Experimental Audio Directions, PO Box 3112, Florence, AL 35630 *** Our usual preparation for Noise Orchestra recording is to drink a bottle of mescal and divide the worm. Ergo the Worm, to whom we decided to dedicate the recording since it was the worm's mythical manifestation in sound. We were glad to have Rhonda Couillet on this recording, not only because of her additional creative input, but because her voice and tech-

KRISTI & STEVE NEBEL



nique added another dimension to the orchestra. We recorded in the back room of an apartment on a 4-track cassette deck, with the back door open to allow "outside" sounds to come in (especially the birds, who seemed eager to jam with us). **GAJOOB:** This is very free form. The idea being to get a few people together, ply them with alcohol and just play. Listen to your inner voice and just play. This is very loose, very unstructured, obviously. Only four people, but it sounds like quite a party of keyboards, vocals, guitars, flutes, recorder, kalimba, trumpet, drums, body noises and one toilet. Lighthearted jamming. **SOUND:** 3. SEE SAMPLER #4.

Nagamatzu • Sacred Islands of the Mad • electronic instrumental • 50 minutes, chrome • \$5.00 • Mystery Hearsay Cassettes, PO Box 240131, Memphis, TN 38124 •••• Motorcade Recordings! Nagamatzu are taking a break from recording now. Andrew Lagowski is recording solo works and collaborating with Brian Williams of Lustmord. Andrews' solo tape titled *Nadira C-46*, is available for curious listeners. Andrew and Brian are working under the name **TERROR AGAINST TERROR (T.A.T.)** and new recordings will be available in the future. In addition - Andrew Lagowski will be doing a solo tape for **RRRecords** in Lowell, Mass., USA. M.H. will be releasing a compilation tape of Andrew Lagowski's solo and collaborative works in the future! For more information on the activities of Motorcade Recordings - please write c/o Andrew Lagowski, Flat J 73, Du Can Court, Balham, London SW17 7JX, U.K. **GAJOOB:** Driving digital percussion tracks, sometimes monotonous, other times effectively hypnotic, is the focal point of this tape. *Islands of the Mad* mines industrial dance territory with a decidedly European remoteness. Harsh guitar lines bordering on noise confusion are effective at a couple of points, but the main instrumentation is made up of subdued synth textures which wander around strong grooves. **SOUND:** very good.

well-drawn characters run throughout this recording. The Nebel's voices offset each other very well, taking turns at the lead; and while performing most of the instrumental chores themselves, Steve and Kristi have fashioned a deep and well-rounded selection of songs that make a strong statement of inner-strength. Recalls, at times, Jimmy Buffett or Stephen Stills. **SOUND:** 5.

Martin Newell • Songs For.... A Fallow Land • Hypertonia World Enterprises, PO Box 4307, N-5008, Bergen, NORWAY • 45 minutes • \$5.50 ••• Newell is very inspired by 60's pop, like Barrett, Beatles, Monkees... He is one of the world's most respected home-tapers. He now has a band called **THE BROTHERHOOD OF LIZARDS** — one tape out and one LP on Capt. Sensible's indie label Deltic Records. — **JAN BRUUN. GAJOOB:** See the review above of **CLEANERS FROM VENUS**. Newell is one half of that band, and like their tapes, this is a veritable pleasure zone of pop craftsmanship, easily executed. Standouts include "Soul Monday" and "Gamma Ray Blue." **SOUND:** good to very good. SEE SAMPLER #5.

Noggin Makers of the Universe • Noggin Troop 90 • \$5.00 • Jorge Chinique, 4 Henry St., Lakewood, NJ 08701 •••• It seems like it's been about a year since I started working on this tape. The songs on which vocals appear were recorded a long time ago. I had a lot of fun making these songs. I hope it comes through. **GAJOOB:** Excellent dance music with flawless, syncopated rhythms and a relentless, driving edge. James Brown is sampled on the first cut. Led Zeppelin is covered on another, transforming both into different entities altogether. A great piece of work. **SOUND:** 5.

Josef K. Noyce • 'Tro Noyce • audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 •••• Josef K. Noyce is sometimes known to work in the Austrian band **Monochrome Bleu**, and to pilot the die ind label. These recordings were roughly concurrent with those for his LP on the **Bad Alchemy** label, "Josef K. Noyce Sings Shakespeare," which should not be confused with his cassette by the same name

write first • T.O.G., PO Box 4542, Arlington, VA 22204

••• One of the Rev.'s first efforts. We worked a lot together in the last year and have come to incorporate each other's styles in our own music. Currently Rev. is working a lot with Tim Eyerma (saxophonist). Dave Wetherbie helped a lot on this release, but Rev. is moving more now toward live drums and bass. — **Teo Graca GAJOOB:** A cassette single paring hot, progressive jazz fusion and comic poetry. Nate's sense of humor has him talking about eating his dessert first so he can concentrate on scoring with his girl, who's now dancing with his brother 'cos he's busy eating his dessert. Lots of levels working here, both musically and poetically. **SOUND:** very good.

Holly Near • Singer in the Storm • Chameleon Records

••• **GAJOOB:** A live concert recording at Calvin Simmons Theatre in Oakland, California, shows Holly Near in excellent form, offering up an fairly eclectic array of folk, pop and Latin musics. Singer Mercedes Sosa joins Near at the end of the concert (one piece combines Spanish and English readings of Sting's "They Dance Alone"); and throughout, Near travels in and out of Latin styles very naturally. Her rapport with the audience is also pleasing. Feeling performances by all involved and Near's voice brings out the emotion of her words quite well. **SOUND:** 5.

Steve & Kristi Nebel • Taking Off • contemporary folk

and country • 1990 • Icebird Records, 5109 Pt. Fosdick Dr. NW #E155, Gig Harbor, WA 98335 • \$8 cassette, \$14 CD, trade •••• The song, "Fisherman Hardly Ever Sleeps" was written in Dutch Harbor Alaska in Winter 1988. In the rough waters of the Bering Sea, a fisherman cannot sleep, as the sea bounces the occupants of a fishing boat around a good deal. **GAJOOB:** Themes of the sea, personal vision and

which was released on my label in 1987. On this cassette, JKN throws everything conceivable into the mix, yes even that wonderful singing voice that Monochrome Bleu fans have learned to love. Best of all, he knows all those SECRETS about die ind's Wolfgang Dorninger that just won't go away! **GAJOOB:** Recorded live in the studio with no multitrack overdubs except a wonderfully strange guitar segue way on one of the cuts, this tape features an outstanding sonic depth and diverse musical constructions that take turns with synthetic harshness and subtle percussive atmosphere's, while being driving also. And yet other times Noyce's intermittent vocals reveal a sort of Celtic influence. While Noyce flirts and experiments he steers onto paths you don't expect, but are very glad to be travelling. Highly rewarding! **SOUND:** 5.

Danny O'Keefe • Redux • Chameleon Music, 3355 El Segundo Blvd., Hawthorne, CA 90250 ••• GAJOOB: The slick production, modern-angle guitar work does nothing to hide what seems to be O'Keefe's dire attempt at Billy Joel working with Stephen Bishop's pop sensibilities. **SOUND:** 5.

Ordinary Boys

Ordinary Boys • Living in an Ordinary World • pop/rock • 1989 • 30 minutes • \$5.00, trade • PO Box 55011, Phoenix, AZ 85078-5011 ••• Ordinary Boys is a two member group comprised of Walter Charchuk on bass and vocals and myself, Wes Johnson, on guitar and vocals. We started the group more as

a songwriting partnership than anything else, but one thing led to another until one day we decided to commit (or be committed) some of our songs to tape. Our first recording endeavors were simple 2-track and 4-track demos, and while some of these early recordings are still my favorites, we decided not to release this material to the public until it was polished up a bit. I've personally been recording my songs onto cassettes for about 12 years but never realized there was such a thriving culture of people doing the same thing until quite recently. Walter had previously recorded two releases with his former band, Nuvo West, and while these were both home recordings, the sound quality of both is good enough that we felt we had a certain precedent we had to live up to. Looking back now, I realize that the great thing about home taping is that you can do anything you damn well please. Anyway to cut to the chase, Walter played a couple of our 4-track demos to Fred North, a former bandmate from Nuvo West, and Fred invited us to record in his bedroom 8-track studio, Studio X. Fred is along time home-taper who releases cassettes under the name Microchip Orchestra. He is a versatile musician, producer, and songwriter as well. He played keyboards and produced our first release *Living in an Ordinary World*, 8 song total, recorded April 1989. Two songs from this release, "Money Talks" and "Cry You a River," have received a fair amount of radio airplay worldwide. **GAJOOB:** Guitar-oriented rocknroll with a strong grasp on the hooks. Sounds like time has been given to fleshing out the arrangements, although I would have preferred stronger emphasis on the guitars and some of the programmed drum tracks fall flat against the energy of the other

instruments. A highly commendable first release, however. **SOUND:** 3-4.

Ordinary Boys • Southwestern Suburbia • pop/rock (Southwestern) • 1990 • 43 minutes, chrome • \$5.00, trade • PO Box 55011, Phoenix, AZ 85078-5011 ••• This is our second release recorded once again at Fred North's Studio X. We invited a few guest musicians this time around to join in the fun. Fred suggested we explore a more Southwestern sound, so Walter and I developed a concept for the tape and then went with it. I'm satisfied with the results. There is a much looser, more natural feel to this tape, something that I felt was lacking from the first effort. I'd like to take this opportunity to thank Mike Stephens, Paulo Finateri, and of course Freddy "Hot-Blooded" North for their individual contributions to this tape. **GAJOOB:** Preceded with what was probably one of the most unique presentations was these two releases by Ordinary Boys. Good marketing sense is one thing going for them. And fortunately it's not all. Their newest release, *Southwestern Suburbia*, is great rocknroll. With a perfect sense of pop songwriting, along with a healthy dose of fun and energy. The instrumentation is



basic guitar/drum with unobtrusive keyboards. Vocal duties, I believe, are shared by two guys who have enough individual characteristics to keep it interesting. The tape starts off with "Southwestern Suburbia." One of those songs that simply force you to turn up the volume. And the sax on this one raises the energy up a notch, while blending in beautifully. The rest of the tape flows wonderfully well, with found sound snippets between and

amongst the songs (excellent use of this technique throughout the tape, incidentally) and slower songs mixed in with the energetic rockers. This tape is loaded with personality. **SOUND:** 4-5. SEE SAMPLER #5.

Orifice • Gash • industrial/rock • 1987-88 • 30 minutes, chrome • \$7.00 • John Bergin, PO Box 45182, Kansas City, MO 64111 ••• Orifice: Every day I build myself. Every day I kill myself. I am so beautiful. I am so horrible. I am the machine. **Gash:** A collection of studio material recorded between 1988 and 1989. Most of the material is 24-track... a few 16. Orifice is: vocals, bass, two guitar players, drum machine and two guys pounding on drums and metal percussion. **GAJOOB:** I don't know how involved John Bergin is in this, but it possesses much of the dark, poetic feel of his Trust Obey tapes, albeit in a stricter song construction. The machine percussion adds to this rather than takes away. The guitars convey a sense of desperation and run the gamut of timbres from cleanly plucked lines to hyper-distorted speed wails. Like picking the bones of a wide-eyed corpse, this leaves you with an aftertaste. Very highly recommended. **SOUND:** 5.

Oroonies • the whale and the wind • 1990 • 50 minutes, metal • audiophile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 ••• One of the more original bands to come out of the British space-rock underground, this 1988 cassette is in the minds of most people who've heard their work, the best

of their releases. It's a tough rendering of tunes and improv's in the style of Gong and Third Ear Band. More recently, The Oronies have gone into the studio to record an LP for the Demi Monde label, which is slated for release soon enough. No exact dates, though. Until recently at least, the leader of this band, whom is sometimes known as Boris Oronie, ran the Better Days Distribution catalogue, a marvelous storehouse for today's space rockers in the UK. **GAJOOB:** Simply put, this tape is a burst of instrumental magic from beginning to end. A fusion of space music, rock, ambient and progressive, full of energy and invention. Electric guitars, bass, drums, synths and reed instruments — you've heard the combination before; but never with more style, identifiable character, familiar band interplay and compositional depth with a definite improvisational freedom. And the sound is very, VERY hot. Highly recommended. **SOUND:** 5.

Outlet • audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 ••• Doug Michael has a penchant for moving from one address to another in California very quickly, but his music is firmly rooted. A trained jazz-rock musician, he is equally adept at adapting his compositions for his band The Outer Darkness for either a full band or a MIDled solo arrangement. For Outlet, Michael adopted a freer approach to the music, working in a more improvised way with exotic percussions, ham radio voices, wind instruments, and his guitar, which he often plays into a digital chorus generator that lets him play single notes as thirds. The mood is dark, but the music is decisively original. **GAJOOB:** Besides Michael on guitars, Tony Klecha on piano and slit drum and Daryl Fjeldheim on tenor and soprano sax and flute, everyone playing keyboards and various percussion, this band interplays equally as well with a fourth member — space. Like more standard jazz, one of the band members takes the lead; but rarely as any sort of showcase or "give it all you got" kind of thing, preferring rather to continue exploring the musical atmosphere. **SOUND:** 4.

Paradox • Foetal Manivax • space rock, psych • 1989 • 46 minutes, chrome • \$4.50 (USA), \$6.50 (overseas) • trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 ••• Psych space rock at its best, though the technique actually used to produce this tape was atrocious. Paradox's soundman and the metal master tape I received levels and eq's were so low and totally bad. The tape was re-eq'ed here in the states by Carl Howard. Although I re-eq'ed my own master also. I have two copies of the master, as Carl sent one. The tape's original sound, of course, has been done a bad justice as there is still plenty of rumble and hiss due to the original recording and the generation breakdown. Probably low quality in your book, but I hope you dig it anyway. A bad documentation at heart of the Paradox real! **GAJOOB:** If you're a fan and looking for a live documentation of the band then you might check this one out — but that's the only recommendation I'd give, based on the distant sound of what is a good and wild performance of guitar-oriented psych-space rock. **SOUND:** 1-2.

Pavement Saw • Pleasure Machine • Turbine Cassettes, PO Box 4585, Santa Clara, CA 95054 ••• **GAJOOB:** Clean, direct and biting noise pieces (3 of 'em) each with different characteristics. The first is a controlled barrage of rumbling noise, the second uses a vocal sample and the third employs a buzzing analog synth hum along with super-over-modulated percussion. The rhythmic nature throughout this tape is uncomfortable off-beat, start-stopping. Enough to tangle the coolest of nerve systems. **SOUND:** 5.

Penga / Kerr • Surface Tension • audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 ••• Penga, one of the two co-directors of the British tape label Alternate Media, and his guitarist friend Churchill Kerr (both are made-up names, but who cares), devised this tape-long work specifically for aT. The guitar work is firmly space-rock, which fans of the genre can really get behind, and the electronics are all pretty much abstract and amelodic, composed on an analog modular synth of non-recent vintage. From the way that Penga called me to assure that I'd gotten his master tape safely in the mail, and requesting my reaction to it, I have to guess that he feels strongly about this work. **GAJOOB:** Penga's synth work creates most of the tension here by pa-

tiently fabricating an endless stream of nuclear spaceship synth drones while subtle nuances wrap around this base. Churchill Kerr's guitar serves to add a sort of breaking point at various junctures that rarely take the low road. Consistent space ambience. **SOUND:** very good.

Lee Scratch Perry & Mad Professor • Mystic Warrior Dub • ROIR, 611 Broadway #411, NY, NY 10012 ••• **GAJOOB:** Bare bones dub in classic fashion. Producer Mad Professor throws in the effects sparingly, letting the lean beat rule most of the way. **SOUND:** 5.

Chris Phinney / Hal McGee • Skull • Electronic Cottage, PO Box 3637, Apollo Beach, FL 33572 ••• **GAJOOB:** By far the best of the Phinney McGee collabs. Skull seems to have a drive to it. And there's a multitude of activity present. Even polyrhythmic at times. The analog synths scream and cry, sweep and crackle. And builds to an undeniable intensity. It came all together on this one. A very strong release, highly recommended. **SOUND:** 4.

Chris Phinney / Hal McGee • Shell • experimental electronics • 1990 • 60 minutes, chrome • \$6.00 or trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 ••• This is the second tape that Hal and I recorded together in a one on one, live situation, all of the tracks were improvised using only analog synthesizers and a polyphonic synthesizer. Plus FX, mixed and engineered by Hal. Recorded at Electronic Cottage Headquarters. **GAJOOB:** Like the other Phinney/McGee tapes, *Shell* spends a lot of time exploring sweeping, playful, analog synth sweeping, beeping and buzzing. Noise waveforms are put through various parameters while other tones and timbres tweak the inherent ambience. "Cast Thy Stone My Friend," the final cut, is the most effective, bringing everything together in a subtle interplay with its simple tone figure. **SOUND:** 3.5. SEE SAMPLER #3.

Chris Phinney / Hal McGee • Usufruct • experimental electronics • 1989 • 60 minutes, chrome • \$6.00 or trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 ••• First time Hal and I ever worked together, period. Again in a one on one situation of live improvisations, using only analog synthesizers and a polyphonic synthesizer, plus FX. Also mixed and engineered by Hal and recorded at Electronic Cottage Headquarters. **GAJOOB:** Much of this appears as so much effects-noodling with the wonderful analog synths. Quite spaced-out. A knob-tweaker's dream. Side two settles down a bit; like the guys finally got feel for listening to one another, and a promise for better things to come. **SOUND:** 3. SEE SAMPLER #4.

Chris Phinney / Hal McGee • Heads • experimental electronics • 1990 • 60 minutes, chrome • \$6.00 or trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 ••• A bit different, this being a mail collaboration recorded between July 89 and March 1990. All analog synthesizers and FX. Hal sent me some raw analog pieces. Two tracks utilized on his 4-track only which I transferred over to my speed, and effected during the transfer, then added two tracks and re-effected the whole thing during the mix. One of my favorites that we have done together. **GAJOOB:** This is a mail collaboration recorded from July 1989 to March 1990. A definite love of analog synthesizers prevails here with Phinney playing FX, Korg MS20, ARP Axse, Moog Rogue and McGee playing ARP Axse and Moog Rogue. The mail collab system does nothing to destroy the tight interplay that exists between the two artists who seem very much in sync with a firm idea of what it is they want to accomplish. Perhaps this could best be described as quasi-ambient space music. **SOUND:** 4. SEE SAMPLER #6.

Chris Phinney / Hal McGee • Maneuvers • Sound of Pig, c/o Al Margolis, PO Box 150022, Van Brunt Str., Brooklyn, NY 11215 ••• **GAJOOB:** This one was recorded live with no overdubs at Electronic Cottage Studios and reveals some of the more energetic results of the Phinney/McGee recordings with same analog synth instrumental focus. **SOUND:** 3.5.

Pile of Cows • the writer • Tale Napkin Productions, 7044 No. Greenview #3-N, Chicago, IL 60626 ••• **GAJOOB:** Crazy, harsh, experimental electronics with vocals (either spoken or screamed), along with

various odds and ends percussion. Sometimes the feedback scrapes against your spine, while at others it acts as ambience. The spoken word passages sort of give this a feeling of it being a personal labor or something. Or perhaps it's a mind crashing in on itself. SOUND: 4.

Pink Torpedoes • Theory of Relativity • \$4.00 • Edwin Fowler, 3907 Wilbert Rd. (Rear), Austin, TX 78751 ••• In '69 Matt and I met because we were both patrol boys at the crosswalk behind South Elementary. My first recollection of our friendship was the day we stole a cigar off the dash of an old car parked beside our walk and smoked it later in a field a few blocks away in our small Texas town. This was in the few months that separated Woodstock and Altamont in that historic year and there we were with our red flags in the street halting traffic to let our comrades pass safely, doing our civic duty, but yet, through the guise of it all, destroying our innocence, perpetrating mischief. The field became the hiding place, in fact, of all our stolen loot: shoplifted balloons, candy, the Playboy with Barbi Benton as centerfold, empty coke bottles taken from garages later to be cashed in. We jerked off in that field and eventually burned a good half acre of it. The day we got caught stealing a bottle of Brut from Wynn's Pharmacy and Mr. Wynn called our parents and told them, we stopped stealing.

In '76, the bicentennial of our great country's birth, I was standing naked in the community shower on the 3rd floor of a freshman dorm, Thomas Hall, when this guy who also lived down the hall walked in and took a piss. It was few months into my first semester at school and I had seen Paul around but we hadn't talked. We both had the longest hair on the floor. "You wanna buy some dope," he asked. I laughed, "I was gonna ask you the same thing." We both had \$10 bags that we were selling, ounces. I had bought a kilo for \$165 right before I came to school. Paul and I both found that having pot was a very useful social tool. Well, we got together after I got out of the shower and we got stoned, and stoned more later, and watched MASH reruns and the Gong Show, and stoned more later, and watched MASH reruns and the Gong Show, tripped a lot, went to the Too Bitter (a rock club) a lot and got drunk too.

In '77, Matt was in College Station in a band called Aunt Sally; then in '78 in San Antonio with the Vamps whose claim to fame was that they opened for the Sex Pistols there. In '78 I moved to Austin and started hangin' out at Raul's, the 1st punk club in the Southwest. In '81 I was doing impromptu tapes with what we called the Clarksville Zen Orchestra. Paul showed up about then or shortly thereafter and we're diggin' the Dicks, Stains (MDC) and Big Boys hardcore scene; meanwhile, Matt's up in NYC in Urban Soldier working at Evergreen Studios. One of his ex-bandmates produced the Jets album and another is on Frapp's League of Crafty Guitarists. Well, in '85, tapings started at my house. The 1st session was just me and Paul on an acoustic guitar and a 1925 Gibson banjo. Ex-Inserts Bill was instrumental in these Dark Lantern tapes and remains a sporadic player. In fact, there's 20 or 25 guests throughout all the tapes. Within a year, Matt was in town and we've become more prolific writing than radio was and is at playing new songs.

So Matt and I did about 500 or so songs in about 4 months with Paul waiting tables in Odessa. By the time Paul moved back, we're the Pink Torpedos and all is fine.

We've got about 1500 songs on 1000 hours of tape. If we do a song twice we really like it; if we do it 15 times we're finally finished with it. Time is the sun moving across the sky, the tape is the record. Some of the songs we work out on 4-track but most is live. The 4-track is Tascam 244, the older big double-speed model, the live stuff we record using a double Shure mic setup into a Tascam 255 2-track with my vocs, Roland synth guitar, Yamaha keys and effects on the left, Matt's double miked vocs straight in the middle and effected on the right, Paul's Gibson bass on the right and drum track in the middle. *Theory of Relativity* was mixed down onto 4 cassettes on the 4 track, then back to the full length stereo version. Tapes are dubbed utilizing a Technic M205 and the Tascam 255.

Currently, what we do when we record is: you see, on Saturday, after researching and compiling government statistics all week, I get the day off and take care of personal business, buy groceries, hit the pawn shops, get my hair cut, that sort of thing, open a bottle of wine, cook myself a good meal, get the equipment ready and start drinking. Matt sells used cars all week, so he gets off work, goes

home and then shows up about ten, usually after having a few beers at the discos. Paul is a chef at one of the restaurants in town and arrives with the week's new flesh burns about 11:30 or so with a double armful of equipment. We set up, bullshit, smoke, turn on the recorder and just make it up as we go. Like I say, this is our current technique. Sometimes we have porn flicks, art films or TV playing with sound down on the set in front of us. And often there will be guests sitting around and/or playing and singing. It's very casual and open. We don't try to make someone else do what he doesn't want to do. We just try to get the levels close and every now and then one of us will say, "Hey it's in F." It's like an interpretation of lives or experiences or conversation or observation, sometimes full of truth and brilliant, sometimes dull and pure filler.

You know, we've had response of our music as varied as "That's funny," to "Some people actually like this sort of stuff" to "That could make you a lot of enemies. I hope they spell your name right" to head shaking to blank stares to wow to "why don't ya'll try to write real music" to "take out the dirty lyrics and you might get on the radio" to "make it more upbeat" to "I'll back you if you go on the road." At one club, when Matt sang one of our songs about Lady Di having AIDS and giving it to the whole royal family, half the people walked out. We got our amps turned off at a party after Matt sang about the graphic details of venereal disease two inches away from the host's girlfriend's face and then rolling around naked on the front lawn, still singing the same song. When our 30 minute video aired on access TV with all our phone numbers at the end, we got many phone calls; one older woman said: "Ya'll are just sick and deserve to be punished."

Paul likes it steady and straightforward even though he moves from apartment to house, etc, as much as four or five times a year. I stay in the same place year after year, drive the same car, but I like to mix it up when we play, using the 80 something knobs coming out of my guitar for a new sound every song. Matt likes sportfucking. He's been divorced twice since we started Pink Torpedos.

I've read self-important critical mags from all over the country and have liked contemporary music since I was riding in the car with my mom driving downtown Columbus, GA, in '64 or '65 with Petula Clark singing "Downtown" on the radio and we were making all the green lights in sync. I was swimming at Howard Payne Pool in Brownwood, TX, one summer in the early 70's while Neil Diamond sang "Song Sung Blue." Shortly thereafter I started keeping a list of every song I heard on my radio with notches out to the side for the number of times I heard them on AM stations like KBWD, WLS, WOAI, KLIF.

Now is the underground just another form of cultural conservatism? I don't know, but I do know this... the truth is the truth. And if a person is a person and is everything that person is and doesn't infringe upon the rights of another person, I like it. But as a society, in all imaginable and unknown ways, in an endless flux, in great or minute or subtle blatant clear confusing manners, we are in a series of conflict and consensus. And I'm not convinced that Whatever Group happens to say about something is necessarily the truth. And whether something is good or bad or right or wrong is a judgement call, a spatial whim.

Many thousand years ago, people were on all fours. Man was dominant over woman because he was physically stronger. Woman would serve man by carrying things in her mouth, but soon discovered it was easier to try to walk on her hind legs and carry things in her arms. Woman began to walk upright and, in her now-found position, serviced willingly the men who also learned to walk upright. And they bore upright walking kids, and these females painted their faces with juice from berries to make themselves more attractive to males (I think this story's in the bible). During WWI when the men went off to war, all the women got together and they influenced the remaining more passive men at home to give them the vote. The first thing they did was outlaw everything that was fun: drinking, drugs, gambling and prostitution.

So here we are now in the midst of the most rapid fire societal upheaval ever. The female population is in the most powerful position they have ever been in the history of humankind. In the form of court-sanctioned regulation, under the guise of equality, natural is not in it. And everyone's feeling the losses and gains. With testosterone and estrogen in a battlezone, yet still essential parts of human anatomy and functions, we should

wee those who we are. Maybe even sing about it.

Great strides are being taken both forward and backward as opportunity goes. If we stand naked, as complex as we are really, there is a difference between every man and man and man and woman and man and woman and I'm glad. Even though I'm glad to believe, philosophically and politically correct, otherwise.

Generally speaking, percentages are one way and another. Forcefully speaking, things get fucked up and people act and react. And for every action there is an equal and opposite reaction.

Pink Torpedos *Theory of Relativity* is one of a series in a chronicle of a segment of the human condition.

Yeah, facing charges of nasty sexism and misogyny and various cruelties and puerile offensiveness, we must say that our music is not for perfect people. In our defense to perfect people, we



put women up on a pedestal. All the better to look up their dresses, my dear. And if you don't want to look good fine. Because we would not lie to you because we could not lie to you because we love you and you know what that means.... it means we want to fuck you bloody!

Of course, we're not always like this. Paul's solo stuff as Willie Merle Cash is political, my solo stuff as the Doctor is social or personal, Matt, well, you see, his Dad's a Baptist minister, and he taught 2 Live Crew how to screw. Pink Torpedos are sons of Blowfly, white boy porn rap. Pink Torpedos are sex, purely phallocentric, with little bits of conversation in between acts. **GAJOOB:** An uneven release of minimal rock/rap/industrial dance tunes mostly set against PT's misogynist vision of lust relationships. A high degree of humor throughout saves this one from being mere shock value degradation. But, then again, I'd just as soon dismiss this. **SOUND:** 3.

Marc Planguet • Surrealism For Beginners • electronic • 1989 • 60 minutes, chrome • \$6.00, trade • Corpquii Productions, PO Box 1260, Youngstown, OH 44501 •••• This tape is about creativity and the quest to always push creative ability forward. Side 2 is a requiem for Salvador Dali. **GAJOOB:** On this tape, written, performed and engineered by Marc Planguet, Marc offers up a fairly eclectic group of compositions employing a variety of common tools, some of those being electronically processed percussion, backwards recording and found sounds. Side one is made up of mainly quirky synth constructions in some interesting modal progressions. The synthesizers sound digital with the characteristic timbres such as wood flute, bells and sting-based sounds. Some of the pieces also sound computer sequenced. Percussion quite often drives the mix and more work might have been done as far as the programming goes, as it becomes monotonous at times. However, most of these pieces work quite well in a strange

sort of way. Side two begins with a singular cello as prelude to a complex orchestration of sounds which are mainly classical in nature. Planguet effectively manipulates the sonic space and keeps things interesting and surprising. Hard-driving percussion intrudes quickly on a woodwind dreamplay. A symphony of clocks and other things is also very effective. A very well-rounded and detailed piece of work. **SOUND:** good to very good.

Marc Planguet • Strange Tales • electronic, experimental, avant-pop • 1990 • 70 minutes, chrome • \$9.00 • Corpquii Productions, PO Box 1260, Youngstown, OH 44501 •••• It's 1950's comic monster / sci-fi with a spiritual bend. It took over a year to plan and complete.

GAJOOB: This is a participatory tape. You'll need various props to play along (besides the signed, numbered rubber gloves which are supplied). You'll need a beach blanket, a flashlight, a television with cable hook-up (MTV), a donut with a hole in it, a wallet or purse stuffed with money, stocks, bonds and other items you highly value, a telephone (one long-distance call will be required), an empty coffee can without a lid, one unpeeled banana and a hand-held mirror. The more people you can get to participate, the merrier. The story and accompanying music you play along to are full of the necessary camp and fun. Something about a mad scientist's intentions of rigging the stolen Gidget's brain in such a way as to fill the world with vanity so he can take over the world. You follow "Brian" as he searches for his kidnapped love, who's been taken by the mad scientist as a first test of his device. Along the way, Brian goes to a punk club, a televangelist show and the desert. Godzilla is in here also. It's a lot of fun; but Planguet has a message to impart here. That society has, of course, already succumbed to the vanity bomb; and that love is important. The tape comes with a guide booklet that is very well thought out, with great graphics and more props. A whole lot of invention and creativity (Chris Yambar should be mentioned for his graphic work) went into the

making of the this very highly recommended project. **SOUND:** 4.5.

Plastic Eye Miracle • Gurgle Nervous • \$1 or trade • ooh ooh music, c/o Michael Gonzalez, PO box 2707, N. Canton, OH 44720 •••• This is our latest release. It's an evolution and a branching out. Our techno-beatnik sound has splintered out a bit; from the guitar-thudding-song-poem "Breeding" to the bare rhythms poetry of "Trainville," then to a mild melody with dual chanting that is "Happy Black Shoes." Off a deep end and some rather hard-edged numbers emerged. "Oot Zoom" features Doug Wofsey on Dada-esque vocals (that I had written but was too offish to do) over a steady slamming beat with a thread of queasiness overall. "Men to Apes" is a chaotic tribute to fellow Ohioans Devo, using what we feel is revolutionary, oddly hooky fuzzed-out keyboards and effected kazooes. "Jarring Bees" is quite a bouncy romp with the extent of the lyrics being "Hmmm. Bzzzz." Doug sings through a spring resonator tube. My fave. On some other tunes we pulled in and worked with influences of Spacemen 3 to Lee Hazelwood (Nancy Sinatra's songwriter). I believe this to be our most consistent release to date. **GAJOOB:** This one does have an overall "queasiness" factor to it. Much harsher than the other Plastic Eye releases, this one still maintains a certain experimental joy that marks everything Michael Gonzalez is involved with. **SOUND:** 2-3. **SEE SAMPLER #7.**

Plastic Eye Miracle • Robot Beatnik • \$1 or trade • ooh ooh music, c/o Michael Gonzalez, PO box 2707, N. Canton, OH 44720 •••• In retrospect, it is interesting to see how this release is similar to a travel log. I was on tour quite extensively with the comedy team I am in, and amassed a dozen or so writings that came from on the road experiences. Doug (Wofsey) was at home nurturing half a dozen musical ideas. This release also features our first attempt at soundtrack work. "5:10 to dreamland" opens side one and is a new favorite. Written after

a train excursion my girlfriend, Julia and I had taken to Memphis. It is titled after a Bruce Connor film. I had a percussion track that I rather liked and asked Doug to do something with it. He added a slick, yet heavy guitar with an Orbison edge. I later added distorted harmonica and breathy vocals. "St. Valentines Day Fire" was penned in North Dakota after seeing red northern lights at 4 a.m. V-day morning, while driving. "Mad About You" is a minimal ballad with an eerie finish. It is a fusing of a "cocktail" type tune and a primal bitter dirge that was titled "poisoned again." Written in Minn.... missin' my gal. "Less" is a muddy electronic flutter with a hint of a southern prison folk song. It was written in Kansas City, Mo., while trying to sleep in the "Comic's Condo" while the other act humped away merry and loudly in the next room. Doug just picked up the keyboard and sung it as if he were there. "Bar Physics" was penned from dialogue actually overheard at a club in South Dakota. We attempted to be a warped C&W jukebox and added a track of actually drinking and carrying on in the studio. "Homa-" was the result of viewing my first homoerotic video while visiting Philadelphia. "The Falls" was put on paper in Niagra Falls. The original draft was folded up and tossed in the river to go over the falls. "Iceskating" is from Burlington, Vermont. Lake Champlain to be exact. It was an end of Winter warm day. The lake was still quite frozen. Sky clear. The mountain looked super-imposed in the background and dozens of silhouettes (sun behind them) skated about. It was of the most breath-taking sights. Frequently you meet people on the road who know they will never see you again and will want to tell you of events in their lives they cannot escape. One instance, was a woman in North Dakota. She had to tell me, over the course of a beer, her life that seemed an exercise in frustration. Married, pregnant, and trapped in a nowhere job... not in that order, mind you. I couldn't recall her name, but the town was Hastings, therefore, "Miss Hastings." I feel a bit guilty over channeling someone's bloodletting to tunes they will never hear... I do it often enough though. We recorded a soundtrack for the Randy Fairbanks film "Beer Run." He was very easy to work for and gave us a fair experience we look forward to repeating. "Happy-go-Lucky" is an instrumental and was actually composed by the side of Interstate 76. My partner, in comedy, George, wisely ran out of gas trying to save a few cent per gallon. After he quickly hitched a ride from a guy on the way to a Kiss concert, I got my acoustic guitar out of his truck, sat in the car; doors and sunroof open (it was mid-August) and strummed that tune while trucks and cars zipped by carelessly. To close the release is "Sanawani." All acoustic instruments I can barely play (accordion, sax, trumpet) written in a Philly hotel room and the words "San Juan Hill" popped into mind while shuffling in and out of sleep. This, in retrospect, for myself, gives an ending to this tape similar to its onset: sleep. So, as a whole, this tape can be seen as a desire to sleep, traveling, and learning, and then finally being able to sleep. **GAJOOB:** Not as noise-oriented as the previous one, but every bit as inventive, twisted and exploratory. A quirky sort of pop where every song is new and different from the rest. A real treat. SEE SAMPLER #4.

Plush Angus Gets Up! / Out Sounds From Way In: Big Beef's Greatest Hits • spontaneous • 1989 • 85 minutes, chrome • \$3 • Big Beef Productions, 231 Medford St., Dayton, OH 45410 *** PLUSH ANGUS started out as a lark, a "non-serious" recording session in my house among myself, my wife and a couple friends, one of whom is also a member of the Bowling Green, Ohio-based band OPIATE OF THE MASSES. All of the material on the release was recorded during a three day period (as well as some other tracks which are to be released in a different form under a variety of pseudonyms on the "In My Truck" tape, which hopefully will see the light of day in the very near future). It was the first time any of us had worked together and there were no plans going into it. It was just a case of throwing it together and see what happens. We ended up being pretty pleased with the results so we planned on putting it out on tape for whoever wanted it. The approach to it was pretty relaxed and tongue-in-cheek, and though sometimes we would touch upon the serious (particularly in some later recordings), we don't pretend to take ourselves too seriously. We look at this as our own therapy against a world flooded with humorless and pretentious music/art, and if people want to join in with us, great! If not, or if they think this stuff is shit, that's fine too, because we're not exactly staking careers on this. As for the recordings, we were (and are) into spontaneity and just letting things evolve on their

own and going with that. Not a whole lot of time was spent on each piece. Later, after the sessions, I might touch a few things up on them before I mixed them down to the final form, but I wouldn't do a whole lot (with the exception of "Your Land"). Most of the stuff is original, except for the obvious exceptions and "In the Sea," which is a cover of Christian song we saw performed on a Cincinnati access TV station by Silverleaf, a Christian singer who performed chroma keyed in front of a psychedelic background in a negligee. "The Evolution Revolution" is a cover of the anthem of Lancelot Link's band of the same name. The B-side is a comp tape of various past recordings by groups, most of which were from the Dayton, Ohio area. THE ELECTRIC FERRETS, once from State College, PA and now based in a new form in Los Angeles, lead off the tape. These are some of their earliest recordings and are completely different from what they are doing today. They are presently making a name for themselves around L.A. and have a new EP out on Dionysus Records called "Into My Brain" which is grade A rock 'n' roll. JA (pronounced "jaw") is a living room band from Beavercreek, Ohio and these are some of their earliest recordings. Teenage kids with a 5-string guitar and microphones. The effect is rather strange at times and thus their inclusion on the tape. RICHARD THE TIGERBEATS was a one-summer deal from 1982 (also from Beavercreek, Ohio) and was a group of three bored college kids who formed a band, though no one knew how to play any instruments. The members often switched instruments for different songs. They cut one tape and disbanded, leaving a multitude of half-finished works and ideas in the can. The tape by Steve Bogner and myself started as an aural letter to a friend and ended up as a 4-track monstrosity, an excerpt of which is enclosed here. Last but not least is a cut from ADMIRAL ACKBAR'S ARMY, which was the last aural stuff I had anything to do with before the present PLUSH ANGUS recordings. Most tracks from these bands can be found on an upcoming "Big Beef's Greatest Hits, Vol. 2" compilation due out hopefully soon (whenever I get around to finally finishing it). PLUSH ANGUS also has a whole new tape of material, tentatively titled "Shut Up and Make Some Noise," which will come out as soon as I get around to mixing it. **GAJOOB:** This is one of those tapes in which in sounds like the people on the tape are having one hell of a better time making it than I am listening. Wish I was there, and not here, as a matter of fact. If the joy of spontaneous inanity is your bag, get this. It's very good at that. Screaming, off-kilter percussion and guitar, strange keyboards. Heavy on percussion and ensemble vocal silliness. SOUND: 3-4. SEE SAMPLER #5.

Poetry Devils • Performance • rock poetry • 1990 • 30 minutes, chrome • \$4.00, traders write first • Aural Mural Music, Box 2602cz, Socorro, NM 87801 *** The most interesting thing about this tape is the circumstances in which it was recorded. Miriam, our daughter Isabel and I were in residence at a Zen monastery in Colorado this past March and we drove 5 hours down to Albuquerque in the middle of the night to play a Poetry Devils gig on KUMN. The result of all this schlepping, being popped out of the quiet monastic schedule, and performing without rehearsal was that we were really softened up, and went way out there. **GAJOOB:** Recorded live at KUMN this second Poetry Devils tape is another welcome teaming of the performance poetry of Robert Winson and Miriam Sagan with music by Brian S. Curley (who plays some very fiery guitar), with Tim Stroh on bass and Bobcat Catron on drums. The music is progressive, perhaps even psychedelic rocknroll and Winson's and Sagan's readings match the energy level beat for beat. Highly recommended. SOUND: 5. SEE SAMPLER #2.

Poison Dwarfs • Cut! • electronic rock • 1989 • 46 minutes • chrome • \$4.50 (USA), \$6.50 (overseas) • trade • Harsh Reality, PO Box 241661, Memphis, TN 38124 *** Re-licensed from West Germany's Irre Tapes label. Killer music. Also carried by Lonely Whistle. **GAJOOB:** Running the gamut from quasi-psychedelic guitar meshings to simple synth pieces, and showing a lot of personality at each turn. I enjoyed the pieces where guitar lines running figures along with synth backing and vocal. The vocalist is very good, possessing a very personal tone and a cool vibrato. SOUND: 3-4.

Harry Polkinhorn • Phonon • vocal manipulation, noise composition • 1990 • 50 minutes • \$4.00 or trade • Jake Berry, PO Box 3112, Florence, AL 35630 • The classical efforts to get at the heart of things (science, analytical philosophy) involve separation into increasingly small units, the essentialist idea being that there is a tiny "building block." In this fantasy of power, one then might finally understand the world, followed by a recombining to build a new reality. In their disgust with such foolishness, some artists have gone to the other extreme, throwing every level, figure of speech, and register into the stew. The work presented here rejects both these simplifying alternatives. Instead, all the conditions of logic are regarded as ultimately irrelevant distractions (although distractions with negative consequences for us all). The emptiness thus established is then contextualized by raw sound. From this sound we construct meanings as a social/personal matrix or machine for existence. All machines do work, they require servicing, and with time they cease functioning or become obsolete. Such is language, even the language of technology, a powerful angel

SOUND: 3.

Psychodrama / Ignorant • Large Whiskey Drinkin Men • neo romantic redneck • 1990 • 60 minutes • trade only • Brett Kerby, PO Box 3300, Fairfax, VA 22038 • I love my wife and kids and Jesus. I hate my boss and my mother-in-law. We drink whisky and then we die. My wife drank some cholera and she died but I still love her even though I think of other women's tits all day and night. **GAJOOB:** Over-the-edge lunacy prevails throughout this, albeit with a definite degree of creativity. Sampled recordings over which Kerby and co. sing quasi-melodically, attempting to burst your speakers with their brand of chaos. SOUND: 1.5.

Puncture Project • Like Medusa • rock • 1990 • 50 minutes, chrome • \$6.00 • Barnzstuff Music, 506 So. 48th St., Philadelphia, PA 19143; (215) 474-4624 • **GAJOOB:** This band is fronted by David Barnes, and much like his solo tape reviewed elsewhere in this issue this is great rock music with a progressive and psych twist and loads of punk-inspired energy. Norman Carter plays bass, Glenn Leonard plays drums, Kevin Murphy plays trumpet and Barnes plays guitars. And I do mean PLAY. This is enthusiastic! Startling melodic twists with Barnes' tongue-in-cheek, black humor turning the lyrics every which way. Reminds me of Rudy Schwartz Project. Definitely one of my favorite tapes. SOUND: 5. SEE SAMPLER #2.

Steven Purcell • Seeing Eye • audiofile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 • Described by the good folk at the Alternate Media label as "partially deaf since birth," Purcell has no trouble creating convincing electronic soundscapes. Although his output on cassette is limited at this point, and certainly this is his first release to be available in the US, Purcell is the sort of composer we all hope to hear more from. **GAJOOB:** Purcell seems concerned here with creating patient, slow-



whose half-concealed countenance we cannot fully discern.

Precious Metal • Chameleon Music, 3355 W. El Segundo Blvd., Hawthorne, CA 90250 • **GAJOOB:** While I'm sure Precious Metal will make no attempt to hide the fact of cashing in on whatever is left of the current Metal craze, I don't mind cranking this one up in my car occasionally just 'cos it can cook when it wants too. SOUND: 5.

Greg Pryz • Marigold, etc. • progressive rock/blues - ballad • 1990 • (3 songs) 11 minutes • \$4.00 • Pryzsongs Music, PO Box 883, Michigan City, IN 46360 • I have been working and writing as a professional musician for over 20 years and have just recently decided to issue my own work on cassettes. I've played in hard rock bands, rhythm and blues groups, jazz trios, country and western bars, piano bars, taught high school and I have worked as a church organist. This tape is simply meant to be a sampler containing three of my more "commercial" songs. I write in many different genres and hope to be releasing some material in another direction soon. **GAJOOB:** Three songs offering a nice sampling of Pryz's piano chops which shine here on songs that run from a ballad to a couple progressive rock songs in sort of a Mountain-esque vein. Jeanette Pryz delivers a nice flute solo on one of the cuts which served to change the focus for a moment, and to good effect at that.

moving synth atmospheres; and with Penga's production help, it's like feeling your way in the dark with little but your own internal vision. SOUND: 3.5.

The Real Americans • LTD • revolutionary folk-punk • 1991 • 5 minutes • \$3.00, will negotiate with SASE • Porkopolis, PO Box 3529, Cincinnati, OH 45201 • The Real Americans are composed of former PEPPERMINT SUBWAY — less the metal edge. We have about 45 minutes of recorded material in the can, which we hope to release in mid to late '91. There is one member of the group who was never in the Subway, but is a veteran of many bands from hardcore to country, folk, rock, etc. We think of ourselves as revolutionary folk punk — what's a category anyway? Write to us. SASE. **GAJOOB:** This cassette single (three songs worth) offers up some spirited guitar rock with 70's-punk leanings, loosely performed and excelling on the energy scale. Good garage band that's fun to hear. SOUND: 4.

Shocking Baby Secrets • hot cha-cha-cha electronics • 1990 • 90 minutes • \$7.00 (cash) - chrome \$2 extra • trade • Bret Berman, PO Box 462, Ferndale, NY 12734 • About myself... Musically, I am completely "eartrained." What I do is completely the result of a combination of rhythm, accident and luck. I use a Casio SK-5 sampler, a rockman delay/chorus and a Tascam Port-a-Studio to enscribe these "events" — which are unreproducible, as the way I extract my sampler is so

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random I could never duplicate them. The idea of using a "Dadaist" approach to music has always appealed to me — creating music with the least amount of preconception — allowing note and rhythm to discover their niche through natural "gut feeling." Instead of using contrivance, I use intuition. I originally called these pieces "Boxes" but poetically inspired by orangette, I have come to call them Shocking Baby Secrets. (I was looking at the cover of a National Enquirer and the three words — which were in separate headlines — jumped out at me. **GAJOOB:** This is Pawnee Ribber's departure effort, away from the tape collage works he is better known for constructing. *Boxes* is an attempt to compile a tape of "tunes" using the little Casio SK-5. And while this could have come off very pedestrian, Pawnee pulls it off admirably with a few catchy gems mixed in here and there. The instrumental basis Ribber has laid here could well turn something more full — yet there is quite a lot of charm in this as it stands. **SOUND:** 2. SEE SAMPLER #6.



Rorschach • Patterns • 1990 • \$3.00 • 30 minutes • John Juniman, PO Box 52004, Philadelphia, PA 19115 • **GAJOOB:** Four songs packed with speed-metal wallop, but arranged with enough musical surprises to keep things interesting. Excellent guitar interplay, harmony and some hyper-speed solos. Nice melody intros to a couple pieces. The snapping bass is a real treat too. Very tight ensemble performances. Lots feeling and creativity. **SOUND:** 5.

Ken Rubenstein • The Five Year Sentence • style hard to say • 1990 • 29 minutes, chrome • \$6.00 or trade • 45 Belmont Ave. #B4, Garfield, NJ 07026; (201) 772-6996 • *The Five year Sentence* is a collection of music entirely dedicated to one of my closest friends, Brandy, who recently passed away. Musically speaking, I've exercised some ideas that represent much interest to me, such as polyrhythmic arrangements for guitar, bass and drums, microtonality incorporating such things as a 20-note diatonic scale, and harmonic/intervallic inversions as a means of guitar counterpoint. The whole recording was a non-stop soul-train party. **GAJOOB:** This should definitely appeal to those of you interested in exploring the deeper chasms of guitar-based possibilities. And while, to my ears, there's much new ground being explored here, Rubenstein explores it in an engaging, approachable manner. There is soul here. And it's quite often a wild, frantic soul with a hundred schizophrenic personalities clawing their way into your ears. This will leave you breathless at times. Hopefully Ken Rubenstein will keep on delivering more to these now hungry ears. Highly recommended. **SOUND:** 4. SEE SAMPLER #1.

ST37 • From Space With Love • Scott ST37, PO Box 4962, Austin, TX 78765 • 1989 • space music • 48 minutes, chrome • \$3.00 or trade • ST 37 was formed in January of 1987 when various elements from Tulum, the Elegant Door-

mats and Thanatopsis Throne merged to construct a new and unique band. Bassist S.L. Telles has been active in the Texas music underground since singing with Houston punk band Vast Majority in 1978-80, releasing a 45 on Wild Dog Records, "Number" b/w "God's Groin" + "Throwdown." Drummer John Foxworth began playing with Telles in the Elegant Doormats in 1982. The Doormats endured for five years, becoming stalwarts on the local scene, and before splitting in February 1987 they succeeded in playing with such luminaries as the Butthole Surfers and Zeitgeist (now the Reivers), and recording with legendary God of Hellfire Arthur Brown. Guitarist Joel Crutcher and vocalist Carlton Crutcher formed Tulum in August of 1985, recording the brilliant cassette EP "Voluptuous Astral Freeze" at Rabid Cat studios with Mike Chester of Not For Sale producing. Of Tulum, Jello Biafra once wrote, "It seems like the bizarre side of Austin is still alive. First the Buttholes, then Scratch Acid and now you." Meanwhile, ST 37's twin pair of synthesists, R.A. Bechtol and Jonathan Torn, were busy forming Thanatopsis Throne in late 1984. Bechtol had been an

original Elegant Doormat but left to work with Torn in the Throne, who remain an Austin avant-garde institution to the present. ST 37 has helped organize numerous music festivals and shows and has performed regularly in Austin, Houston and San Antonio, playing with bands such as Ed Hall, the Hickoids, Seemen, Liquid Mice, Coz the Shroom, Crust and Pocket FishRmen. Besides releasing four tapes with artists like Daniel Johnston, the Himalayans (King Vitamin of the Buttholes), Spot, Biscuit, and Miracle Room. ST 37's new cassette LP is the culmination of years of work by a group of innovative, iconoclastic Austin musicians. Recorded in lush 16-track sound by Richard "Runt" Smith (of Crust and Miracle Room fame) and mixed on to DAT

by Ben Blank, it is an aural collage of dense fabrics. Give it a listen. This is probably the final cassette-only release as our new LP "the invisible college," will be issued by Subterranean Records on LP/CD/cass in April. We will also be having 7" 45's out on Over & Out Records and Noiseville records in addition to our appearance on the new Noiseville compilation LP "From twisted minds come...." **GAJOOB:** This reminds me somewhat of David Bowie's *Scary Monsters*. Warped pop rock with a progressive slant with more of an ensemble feel. Sort of a free-for-all kind of energy pervades the whole, held together by an excellent sense of structure that could slip away at any moment. Toying with your expectations. Recommended. **SOUND:** 4.5. SEE SAMPLER #6

Lawrence Salvatore / Ellen Miz Ellen • Buzz Buzz!!! / Waiting For the Pizza to Get Done • pop vocal (side 1) / folk (side 2) • 1990 • 30 minutes • \$4.00, trade • Kitti Tapes, 312 N. 3rd Ave., Highland Park, NJ 08904 • Split-tape with music from two different audio letters. Lawrence Salvatore sent an audio letter to Dan Fioretti with 15 minutes of singin' and playin' piano, while Ellen Miz Ellen sent an audio letter to Ken Clinger, with fifteen minutes of harmonica music she was playing while waiting for her pizza to get done. This tape consists of performances not available from Lawrence Salvatore himself, and is valuable to collectors and completists. **GAJOOB:** Yeah, that's definitely Larry and his bubbly show-tune, beat-the-band (and the bandmaster) playing; but my recording was so bad it didn't register the meters. Ellen Miz Ellen talks about a songs she's working on, among other things. **SOUND:** 0/2.

Sanity Assassins • Sanity Assassins • psych-core • 1990 • 20 minutes • \$3.00, trade • Dagger Tapes, PO Box 380152, East Hartford, CT 06138 • Sanity Assassins — started by ex-White Pigs-Dispossessed bass player Keith Grave — employs a mix of styles from 60's

psych, 70's hard rock and later 70's early 80's punk. Check out their single "Blow Torch LoveDoll" out on Tombstone Records. **GAJOOB:** 6-song tape of very good Psych-Core songs. Tightly played with lots of energy. The basic guitar/bass/drums instrumentation prevails throughout. And that's enough when your songs are this good. **SOUND:** good. SEE SAMPLER #4.

Sanity Assassins • Demo • PO Box 380152, East Hartford, CT 06118 *** **GAJOOB:** Here's three more songs which have Sanity Assassins sounding like they went into the studio with some excellent, driving post-modern rock stuff. I liked the recording of the doubled rhythm guitars on these pieces. If you're looking for good rock songs with energetic performances all around, get this one. **SOUND:** 4.

Sanskrit • far-out-and-dumb • 1990 • 87 minutes • \$3.00 or trade • Dave Schall, PO Box 2143, Stow, OH 44224 *** Sanskrit was recorded by one person in a lonely apartment on a lonely four-track. It was written to be a tedious, yet mindless reminder that things can easily be relaxing and aggravating at the same time. It's meant to be more or less anonymous, so it could speak to all of us without worries of categorization. The dorky guitar work on this tape reflects very little talent, but good intent, nonetheless. Enjoy it. That's what it was made for. **GAJOOB:** This is more subdued than Schall's work with Sockeye. A focused, psychedelic mesh of guitars with vocals that is a bit homogenous for the long haul. There's some decent multi-tracked guitar work here, and the best pieces are the ones sans vocals. **SOUND:** 2.5.

Sat-Nam Puppets • Live at the Scream and Other Performances • PO Box 1837, Upland, CA 91785 *** **GAJOOB:** This one leans towards late 70's punk craziness and steps into the more modern thrash pace in a loosely performed live show document. It was probably recorded on a boombox of some sort; but the energy is there. **SOUND:** 1.

K.D. Schmitz • My Youth. My Apology • rock • 1990 • 46 minutes • \$2, trade • K.D. Schmitz, RD 4 Box 217, Pleasant Valley, NY 12569 *** In creating this tape I had in mind The Clash and The Ramones. The influence shows a bit but perhaps it is my fondness for guitar solos that makes punk fans call this "mainstream." It may be the distortion which causes the person on the street to call it "punk." I'd just call it loud, guitar-oriented rock, but what do I know? **GAJOOB:** "Loud, guitar-oriented rock" is right. The good thing about this tape is the definite homemade quality to it. You can really imagine Schmitz with his 4-track, bashing out songs and enjoying the hell out of it. And his love of guitar solos shows too — but they tend to wander because of stiff execution; but that's possibly part of the charm too. **SOUND:** 3. SEE SAMPLER #6.

K.D. Schmitz • No Progress • experimental • 1991 • 60 minutes • \$2, trade • K.D. Schmitz, RD 4 Box 217, Pleasant Valley, NY 12569 *** An attempt to get out of a rut.... **GAJOOB:** In a dramatic departure from his previous tape of homemade hardrock/punk songs, Schmitz explores a decidedly experimental vein here. *No Progress* is a 60-minute delay line progression of sorts with slight, shifting changes of timbre and rhythm. This takes on a sort of Native American tribal chant at times. Should appeal only to those interested in experimental sounds. **SOUND:** 3.5. SEE SAMPLER #1.

Secret Archives of the Vatican • Vol. 1: Secret Archives of the Vatican • world music from a different world • 1990 • 20 minutes, chrome • £3.50 (sterling), trade • Vince Millett, 10 Parker Road, Croydon, Surrey, CR0 1DU, GREAT BRITAIN *** Early foray into multitrack recording. This was before acquisition of guitar synth but I think it has some of my best ideas and is the only tape with vocals. **GAJOOB:** Of the three tapes listed here, this is probably my personal favorite. Clean, melodic guitars strumming with strong lines running above. Millett's percussion tracks have real depth without overpowering his compositions. **SOUND:** 5. SEE SAMPLER #1.

Secret Archives of the Vatican • Vol. 2: Across Darkness, Benediction • world music from a different world • 1990 • 40 minutes, chrome • £3.50 (sterling), trade • Vince Millett, 10 Parker Road, Croydon,

Surrey, CR0 1DU, GREAT BRITAIN *** Much noodling with guitar synth, I got into electronic music (Eno, etc.) and middle eastern music at this time so musical styles quite diverse. A review in a British magazine said, "Excellent driving music if you don't mind missing your intersection arriving somewhere you never planned to go." **GAJOOB:** Much of this tape has sort of a Middle Ages feel with tones ranging from recorder to sitar, along with modern synthesizer timbres, and is consistently well done and engaging throughout. Arrangements are obviously thought-out, full of depth. Recommended.

Secret Archives of the Vatican • Vol. 3: White Flower of the Blackberry • world music from a different world • 1990 • 40 minutes, chrome • £3.50 (sterling), trade • Vince Millett, 10 Parker Road, Croydon, Surrey, CR0 1DU, GREAT BRITAIN *** Total self-indulgent wibbling with eastern scales, real medieval tunes and Latin rhythms. Only one piece of electronic improvisation involving electric whale played by guitar hero Brad Hough. Recorded on a Fostex 4-track with MMT8 sequencer and GR50 guitar synth. **GAJOOB:** Chapter three continues the Archives' fine instrumental diversity with a pleasing tangent into Middle Eastern scales and timbres. "Heart's Desire" struts the tape off with warped synth noodling (or guitar synth) that barely hints at the intriguing musical structures to come. Chapter Three features some dazzling polyrhythmic percussion tracks against a backdrop of both synthesized and more acoustic-sounding instruments (sitar, recorder, etc.). Has the feel of belly dancing music at times, while the recorder gives it an almost Scottish sense. Energetic ensemble-like performances with an improvisational slant. Highly recommended. **SOUND:** 4.5. SEE SAMPLER #1.

Anton Shedlock / Sin Drome • GPC #002 • industrial • 1990 • 60 minutes, chrome • \$4.50, trade • General Purpose Cassettes, 2976 Klein St. #127-B, Allentown, PA 18103 *** Our goal at GPC is to try to release material from artists who have not the means of releasing their material on their own. We then network the cassettes through trading, local distribution, and cassette magazines which review tapes. The GPC organization welcomes all groups to send their material to us for trade or for review to be released as a GPC cassette. GPC have released two cassettes so far. GPC #001 is a split tape with Sin Drome (industrial-danze) on one side and Factor 42 (my solo work) on the other side. GPC #002 is also a split tape with Anton Shedlock (of Sinister Attraction) on one side and Sin Drome on the other side. We pride ourselves that each GPC release is of the highest possible quality. All cassettes are CrO₂ and dubbed in real time. GPC #001 (\$4.00) and #002 (\$4.50) are available in very limited quantities. **GAJOOB:** Sin Drome offers up some excellent industrial beats and rhythms, lean synth lines in a diverse and compelling mix, while Shedlock moves more into pop territory covered by the likes of Depeche Mode and gives some good pieces some nice work. Recommended. **SOUND:** 4.5. SEE SAMPLER #7.

Shrinkwrap • Smear • art industrial • 1989 • 30 minutes, chrome • \$4.00 • Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA 15228 *** This recording is from the first assemblage of Shrinkwrap with M. Physema on vocals and Fred Hate on guitar and SP-1200 on percussion. Shrinkwrap started in January of 1988 and they got their name from M. Physema, who works in a printshop as a shrinkwrapper. This first release is studio and live tracks. During the live version of "One Born Every Minute" M. Physema pelted the audience with lollypops, as you can hear the suckers bouncing off the recording equipment. "Date Rape" was recorded on a horrible 4-track in the Fall of 1988, and the studio material was recorded in late March of 1989. The live material is from Shrinkwrap's first show in February of 1988. **GAJOOB:** This shows two different sides of the band. The studio industrial barrage constructed side and its looser, live, punk-edged-in-your-face side. The studio side is more effective, featuring excellent, full percussion tracks and a guitar that is constantly on the edge of chaos. "Date Rape" is a difficult piece of work, sampling a very heated argument between boy and girl that resorts to name-calling early on and gets worse from there, ending in sex-tape samples. **SOUND:** 4.

Shrinkwrap • I've Fallen and I Can't Get

Up! • *art industrial* • 1989 • 10 minutes, chrome • \$3.00 • *Shrinkwrap Propaganda*, PO Box 11831, Pittsburgh, PA 15228 • Only 100 copies available. Limited edition. Have you ever seen the "Lifecall" commercial on TV with the lady falling down saying, "I've fallen.. and I can't get up!" That's what it's from. **GAJOOB**: Excellent industrial barrage, heavy and destructive, bloated sound (which is a compliment). Layers of sound, yet tightly constructed. Thank God the strong music keeps the sampled commercial repetition from being the only focus here. **SOUND**: 4.

Shrinkwrap • *Paste* • *art industrial* • 1990 • 20 minutes, chrome • \$4.00 • *Shrinkwrap Propaganda*, PO Box 11831, Pittsburgh, PA 15228 • One individual, after hearing *Paste* stated, "Shrinkwrap is the sonic equivalent of a snuff flick." 5-song release. **GAJOOB**: *Paste* concentrates more on the "music" and destruction and the mayhem, as well it should. These people are good at the grandiose. **SOUND**: 4.5.

Shrinkwrap • *Of the Flesh* • *art industrial* • 1990 • 40 minutes, chrome • \$5.00 • *Shrinkwrap Propaganda*, PO Box 11831, Pittsburgh, PA 15228 • Since the release of *Smear*, Fred Hate is no longer associated with Shrinkwrap; and the band has come further without him. This is the strongest release by Shrinkwrap to date. **GAJOOB**: Industrial soundscapes of an intense nature possessing an orchestral grandeur and intensity. Machinery mechanics, feedback and shots of noise disturb your senses; but there's a certain musicality in all this chaos. **SOUND**: 4-5.

The Sisters of Mercy • *Live: Royal Albert Hall* • *trade only* • *Aspirin*, PO Box 111133, Omaha, NE 68111 • **GAJOOB**: Pretty decent-sounding snuck-in-portable-recorder recording of the band. Fans will like this. **SOUND**: 1-2.

Rob Skane • *Into Your Soul* • *alternative pop/power folk* • 1990 • 30 minutes, chrome • \$5.00 or trade for similar stuff • *Rob Skane*, PO Box 602, Syracuse, NY 13206; (315) 463-3024 • This tape was recorded and mixed in two fun-filled days at Sweetfish Studios. To be quite honest, I had enough of playing dead-end bands that couldn't put my ideas across the way I originally intended. So, I thought I'd try it myself. Hopefully, people will enjoy listening to it, and I welcome letters from anyone interested enough to write. I'd also like to thank Mike Travis for helping me out by playing drums and offering some good ideas. **GAJOOB**: Very full-sounding, for the most part, guitar rock'n'roll songs. The boxy, yet warm and booming drums are a real treat. Instrumental arrangements are well fleshed-out and performed with energy and passion. "Untouchable" has a great hook and an equally good snaky lead. Mr. Skane has pulled off the interplay of a confident band here. Recommended. **SOUND**: very good - excellent. SEE SAMPLER #6.

Linda Smith • *Love Songs For Laughs* • *pop, folksy mood songs* • 1989 • 50 minutes, chrome • \$5.00, trade • *Linda Smith*, c/o The Neils, 4610 Walter Ave., Baltimore, MD 21214 • *Love Songs For Laughs* is the 3rd and most recent home recorded cassette I've done. It was recorded on a Porta 2 (Tascam) with an Audio Technicon Pro 4H mic. Some instruments were recorded directly into the machine. Instruments used include both an acoustic and an electric guitar, a BOSS Dr. Rhythm digital drum machine, tambourine, maracas, concertina, and a big old clunky casio keyboard. Most the songs were written as they were recorded over a period of about 6 months. Mixing was done at a friend's home studio since I don't currently own any effects processors. I sit there while he moves the controls and try to explain what I want on each song. It works out well though he lives in Brooklyn, N.Y. and I live in Baltimore. We mixed this tape in 5 hours. **GAJOOB**: Linda Smith's sound is a unique one. Her melodies are somewhat nursery rhyme-ish, and her vocal delivery follows this, dripping with emotion so deep and embodied it's almost disturbing — which is an accomplishment fitting the best of artists. Brian Bendlin's production wraps you up in Smith's soundscapes; and, although her instrumentation is quite simple, it envelopes you, and you are surrounded by an eerie wash of repeating musical phrases that become simply beautiful. Highly recommended. **SOUND**: 4-5. SEE SAMPLER #6.

Neil F. Smith • *acid dance pop* • 1991 • 90 minutes • \$6.00, trades negotiated with SASE • *Porkopolis*, PO Box 3529, Cincinnati, OH 45201 • Neil F. Smith, 1990 graduate of the Cincinnati Art Academy, artist of many talents. This is his 3rd *Porkopolis* self-engineered release. This is his best yet. **GAJOOB**: A very strong piece of work, blending guitars and keyboards in a harmonic match of song. Smith's arrangements while never venturing beyond traditional song structures are, nevertheless, complex and dynamic. The interplay here can work wonders upon your musical senses. **SOUND**: 4-5.

SMOG • *Tired Tape Machine* • *Bill Callahan*, PO Box 820, Pasadena, MD 21122 • **GAJOOB**: At first it appears this suffers horribly from careless playing and recording. Some sounds buried, others overdriven. Mangled vocals and guitar and other things. It's difficult to listen to this — at first. But a sense of character is very evident, and soon the challenge is met and you're rewarded by a very personal tape that is often harsh and alienated; but always expressive. **SOUND**: 2.

Solanaceae Tau • *Outdoor Expressions* • *electronic / experimental / avantgarde* • 1990 • 46 minutes, chrome • \$6.00 or trade • *IRRE Tapes*, Barendellstr. 35, D-6795 Kindsbach, WEST GERMANY • Solanaceae Tau is a great band from Frankfurt/Main, Germany-West. This is a collection of their best tracks + some remixes and new songs. Some people say it sounds like X-Mal Deutschland, The Creatures or sometimes like Siouxsie and the Banshees, but even more experimental! A definite must!! **GAJOOB**: Grandiose, quasi-orchestral with gothic and industrial elements pervading the sombre atmospheres. The female vocalist here sounds operatic at times, and employs a wide variety of vocal techniques, wielding her voice as an instrument of emotion. Recommended. **SOUND**: 4. SEE SAMPLER #1.

Soundwiches • *experimental* • 2 50 minute chrome tapes + 1 7" vinyl • \$10.00 • *Duck Butter Music*, c/o Tim Biskup, 3810 E. International, Clovis, CA 93612 • Soundwiches is really Big Butter [see review elsewhere —bb.]. We wanted to do more Brainsled-type music and also wanted to do songs, so we just made another band. We plan on doing lots of tapes in the future!!!! **GAJOOB**: An interesting package of experimental percussion with touches of rhythm and non-rhythm that is soft and persuasive, while the 7" is a square record with the grooves running off the edges -- what I could play was an electronic wash of static waves. **SOUND**: 4.

Soul Brothers • *Three Hour Tape* • *mixed* • 1988 • 60 minutes, chrome • \$4.00 • *Scheming Intelligentsia Records*, 3025 Plaza Blvd., National City, CA 92050 • The reason we've included this 1988 release is because not only is it our second most popular mail-order item, (behind Savage Republic's "I Married Thurston") but because we are very proud of the quality of the product on not only an aesthetic level, but on a technical level as well. The entire tape was recorded on Yamaha and Tascam four-track home recording equipment, and mastered on a 1/4" two-track reel. The full product master is culmination of the two-track reel bumped down to a metal cassette, and straight dumps from 4-track masters. It's still one of our faves. **GAJOOB**: Side one offers up a crazy quilt of song styles — from psychrock to tape collage; while side two (the "Great on Shrooms" side) is more directly experimental with instrumental forays into ambient, space rock, collage and more. The quality of this tape is consistently engaging and challenging; and sound quality is just as varied. **SOUND**: 2-5.

Spazz Nastic • *V2 / V4* • *T.O.G.*, PO Box 4542, Arlington, VA 22204 • **GAJOOB**: Crisp drumming, warm, hoppin' bass, tight, ensemble playing and some great solo performances make these two jazz fusion-oriented tapes (they're both under ten minutes each) a joy to hear. The tapes were digitally mastered — and sound excellent. V2 is distinguished by the searing solo guitar work of Mark Stanley; and V4 has great tenor sax by Tony Terry. Sean Peck's drums are smooth and crackling at once. Spazz Nastic is the bassist and band leader. Highly recommended jazz work. **SOUND**: 4.5.

Spleen • 4801 Broadway #6125, San Antonio, TX 78209; (512) 733-4337 • **GAJOOB**: 22 outstanding, fast-paced punk rock songs. One right after another. Melodic structures and tight arrangements that

move in a bang-bang-bang fashion. The energy level is way up on this — and it's fun. SOUND: 4.

Sprawl • Critical & Technical • **This Damned Island** • Kai Bhairav • 1990 • 90 minutes, chrome • \$4.00, trade • Ken Bradley, 4214 #B Filbert Ave., Atlantic City, NJ 08401 ***god told me i had to do it. he said to borrow a synsonics drum machine and to swipe loads of percussion samples. the reincarnate jimi hendrix played marimba and blarincia crys a lot. radio samples abound. tape loops galore. BUT THEN I DECIDED TO DO THIS TAPE INSTEAD **GAJOOB**: One thing that personal recording affords us is trying things out for ourselves. That's what Ken Bradley's **SPRAWL** appears to be: a testing ground for whatever sonic inspiration flickers in Ken's mind. And there's quite a lot going on here — percussion-dominated pieces, vocal manipulations, electronics, etc. A definite plus is also had in the fact that Bradley never allows any one idea to languish. The second side is sort of an electronic ambient work with guitar atmospherics that work quite well. SOUND: 3. SEE SAMPLER #8.

Squelch • South of Hayward • 1989 • 13 minutes, chrome • \$4.00, trade • Richard Eugel, 345 Hugo St., San Francisco, CA 94122 ***This was our second demo — the first was a home 4-track job that got us a couple of gigs but not much else. This newer tape may represent the first recording session any of us have been involved in where everyone came out friends. Squelch are presently dormant, with one member retired, at least temporarily, from the live rock'n'roll circuit and the others bumming around in Europe. Tapes are still available, though. Watch for a resurrection. **GAJOOB**: Recorded on 16 tracks, there's a full, live-energy sound the four songs on this tape. Squelch take some chances while driving through pop-punk (ala E. Costello on their "Rock Star Sneakers") territory and throw in some progressive metal and raw hard rock influences. In other words, they've written some great songs and they know how to play and express their enthusiasm. The aforementioned "Rock Star Sneakers" should be a classic. The overall lyrical sense points to a world of conformity and a business suit drone future. So buy this tape and help 'em postpone the inevitable for a bit longer, okay? SOUND: 4. SEE SAMPLER #8.

Bishop Steele • Sanity From Within • metal • 1990 • 45 minutes • \$5.00 • PO Box 414839, Kansas City, MO 64141; (816) 763-5432 *** Recorded on a Tascam 8-track, "Sanity" was done different than our other tapes. Music all written first and recorded then lyrics written last. **GAJOOB**: Stereotypical metal which seems to grasp the concept, yet is seriously lacking in its execution, and stumbles quite often. Some more work is definitely in order to help smooth it all out (the execution, that is). This is not to say the talent is lacking — there are a couple guitar segues that were intriguing — but that's about it. SOUND: 3. SEE SAMPLER #6.

Bishop Steele • Rock the Nation • PO Box 414839, Kansas City, MO 64141 *** **GAJOOB**: This is much better than better than *Sanity From Within*, although it was recorded four years earlier. Steele's guitar and vocals is understandably the main focus and he pulls out some fine tricks from his characteristic metal sleeve. Pretty standard metal fare in search of a fan club. SOUND: 3.

Stipes & Patibulum • Vestal • experimental • 1990 • 46 minutes • \$3.00 • Sonic Delights, PO Box 332, South Orange, NJ 07079 ***

Parts of **VESTAL** were recorded on 4-tracks, boom boxes and normal stereo tape decks. The pieces are not "songs" per se, but are experiments with different methods of making and collaging sounds, hopefully to interesting ends. Some of the pieces begin with a concept or feeling we want to get and then we try to find sounds to achieve it. Some begin with an interesting sound or sound process from which we try to come up with a pleasing piece. Others, such as "A Strangely Familiar Tune" are totally or partially spontaneous. This piece in particular I recorded while driving from NY state to my girlfriend's house in MA one night. After getting sick of listening to the radio I put a cassette in the box I had plugged into the cigarette lighter and made up this thing as I drove. I admit it's not a stroke of genius, but most people who've heard it thought it was funny so we put it on the tape. What I thought was one of the most interesting sound sources was used on "In Your Room." The main "instrument" in this song is the microphone stand spring. The deep strumming and scraping sounds were made simply by strumming the four 1' to 1.5' long springs that

keep the microphone in whatever position you leave it. No effects were used on the sound except for a slight delay added between the left and right channels when it was transferred to the **VESTAL** master tape. We don't use normal instruments much, or at least not in a normal way (except "Eye Teeth"). Unusual sources include the radio, television, records/CDs/tapes made by others, test tone recordings, environmental sounds (thunder, rain, street, etc. all recorded from my room wherever it is at the time), and feedback. These are changed by various processes including digital delay, distortion of various types, speed changes, backward recording, feedback, etc. Each cassette comes with the enclosed collage/liner notes piece of paper thingy that explains our processes a little bit. **GAJOOB**: This tape displays an excellent electronic manipulation and sound collage. Odd sounds and found sounds are used in such a way as to make each of these pieces complete and quite full. The standard found Preacher

is used on one cut in a uniquely humorous way. And the obligatory sex piece is here also — but this time it works by way of unique juxtaposition. Definitely one of the better collage and experimental electronic tapes I've heard. SOUND: 3-4. SEE SAMPLER #3

Sumpfpäpste • See What It Is • Micha Schmidt, Hauptstr. 51, D-7000 Stuttgart 80, GERMANY; 0049-711-7351162 *** We produced this on our own and We Bite Records did release this in October 1990, they also distribute it like SPV does in Germany and some other European parts. I hope this punk sound of today is what you like. **GAJOOB**: I had heard Sumpfpäpste before on a couple compilations that filtered their way into my PO box from Europe — and this tape certainly doesn't disappoint. What with it's tight execution, to-the-point songs, hitting heavy not only with their sound but with their personal conviction and freedom. Talking about new-found hopes while remaining aware that reality dictates that not everything goes as planned. And I love to play this one loud too. Highly recommended. SOUND: 5.

Syberite • Sybaritic Visions • 1990 • 60 minutes • \$5.00 or trade • Greg Stomberg, 303 So. 5th St., Oregon, IL 61061 *** The acid rock band Syberite formed in 1977 when poet Greg Stomberg met bassist Jim Hauser and guitarist Bruce Schwitters on a factory job. Greg's poems fit Bruce's original



music perfect and a band was formed, with studio musicians Jeff Snow and Mitch filling in percussion and lead guitar respectively. *Sybaritic Visions* is the height they reached at their peaks. **GAJOOB:** Slight psychedelic forays into psych rock territory which owe much more to plain feel than they do to actual implementation. Probably just a loose get-together here with nothing much to recommend it other than its looseness. **SOUND:** 1.5.

Tear Ceremony • *An Excuse For Murder* • industrial, ambient • 1990 • 46 minutes, chrome • \$3.50 • 741 St. Louis St., Baton Rouge, LA 70802 • **GAJOOB:** *An Excuse For Murder* is meant to be a dialogue between death and immortality. Most of it was recorded on April 2, 1990. Some of the cuts were added later. It is meant to be listened to in its entirety — preferably in dark privacy. It was recorded with minimal equipment (a Tascam Porta One and an analog delay). This is the first Tear Ceremony release. Tear Ceremony is Todd Gautreaux, a member of Drowning Breathing. **GAJOOB:** Todd Gautreaux has constructed an emotional work of guitar interplay with soft moods that are somewhat dark in texture. His guitars are clean, exploring improvisation with a firm foundation. Various electronics and "found" sounds and vocals are added occasionally — all to good effect. It's a strong piece of work all around. This is good candlelight music. **SOUND:** 4. **SEE SAMPLER #8.**

Tear Ceremony • *Disturbing the Ghost* • industrial / experimental • 1990 • 35 minutes, chrome • \$4.00 • Todd Gautreaux, 741 St. Louis St., Baton Rouge, LA 70802 • **GAJOOB:** This most recent Tear Ceremony release is a departure, exploring experimental electronics that are often harsh and abrasive, while maintaining the darkness of the earlier work — only with an alternate means. Challenging. **SOUND:** 2.5. **SEE SAMPLER #3.**

Techno Dudes • *illegal Characters* • Rock • 1989 • 45 minutes, chrome • \$6.00 • Jon Bare, PO Box 4988, Culver City, CA 90231; (213) 390-5081 • **GAJOOB:** Tightly arranged, expertly played rock songs with a Californian produced flavor. Techno Dudes Jon Bare and Mo'

Holiday certainly have the necessary ingredients to succeed in their quest for rock stardom. Their press bio says they have a mission, but their message is pretty insipid. If lyrics like "Take me to the beach, put me on the streets, let me feel the heat..." say anything new or exciting to you, then this is just right for you. While the instrumental depth and sometimes intensity might make you wish they weren't so much intent on pursuing the music biz dream. **SOUND:** 5. **SEE SAMPLER #7.**

Teen Lesbians & Animals • *Dog On* • International Terrorist Network, 5230-D Tamarack Blvd., Columbus, OH 43229 • **GAJOOB:** Side one features what are, for the most part, seven pieces with high-eq'd, distorted guitar cutting a swath for turns of melodic guitar lines and taped vocal samples, driven by drum machine patterns that are mostly lean and simple. The side ends on a cacophonous note and a wild mixture of guitar feedback and noise. Side two is a side-long sound collage. Mostly a jumble of various sounds, musical and non-musical that form a shifting mush of ambience. **SOUND:** 3.

IENTATIVELY, a CONVENIENCE • K7K Speed Freak • \$7.00 • Widemouth Tapes, PO Box 382, Baltimore, MD 21203 • **GAJOOB:** *Speed Freak* can be divided into 4 clear-cut sections per tape side — w/ the section labeled "A3" of the A side and the section labeled "B3" of the (you guessed it) B side each divided into 4 overlapping parts. The original U(S)A(L) materials that provided the basics for *Speed Freak* mainly use fairly conventional instrumentation (by late 20th century (ev) standards) and the tape/processing manipulations used are also fairly standard. Nonetheless, I like this tape "because" it's my most complex product along these lines yet. Hence the title refers not only to the range of speed manipulations used but also, metaphorically, to the degree of dedication that went into its making. **GAJOOB:** *Speed Freak* has CONVENIENCE laboring painstakingly, delving full-force into speed manipulations and tape manipulations. Twisting the original recordings via backwards dubbing and speed alterations of various instruments and prepared piano. The notes that come with the tape break it all down for you as far as instrumentation and processing for each track of the master and each channel on the copy. His notes

GAJOOB'S CHOICE TAPES

- in alphabetical order by artist -

Pheeroah akLaff • sonogram
Areknuteknytere • "hos fotografen" Best of 1984-89
Douglas Baldwin • Solo Guitar
David Barnes • So Much For Sparse
Paul Bonomo • Songs From My Right Hand
MJB90 • Dead Brainsells Society
Bob Bunce • Blues 4 A Tired Planet
Command Co. • Automation Virus Overload
Dave Easley • Under a Pagan Moon
Andrew Franck • Dances and Emanations
Nyle Frank • comin' 'round again
Little Fyodor • slither/sloth
Gland Puppies • Soccer Fungus Food
Tina Maschi • Green Lion Burning
Hermoonos Guzanos & Lord Lunar • out there blues
John Hinds • Go Go
Joy Before the Storm • Art Teacher
Robert Karnes • Eve Worshippers
Little Lost City in Space
The Living • Take the World
Mary's Danish • Experience
Arnold Mathes • Absolute Man
Monochrome Bleu • U.S. Tour 1989

The Mouth Bandits • St. Mary's Road
Eric Muhs • Truth & Lies/Lies & Truth
Martin Newell • Songs For... a Fallow Land
Noggin Makers of the Universe • Noggin Troop 90
Ordinary Boys • Southwestern Suburbia
Oroonies • the whale and the wind
Marc Plainguet • Strange Tales
Poison Dwarfs • Cut!
Puncture Project • Like Medusa
Ken Rubenstein • The Five Year Sentence
ST 37 • From Space With Love
Secret Archives of the Vatican • Vol. 1-3
Linda Smith • Love Songs For Laughs
Spazz Nastic • V2/V4
Stipes & Patibulum • Vestial
Sumpfpapste • See What It Is
Anomaly 2 (compilation)
Bring the Noise (compilation)
Europe Endless - The Clock Strikes (compilation)
Individual Pop: Delay (compilation)
Invisible Music Sampler (compilation)
Unreal! The Music of the 60's (compilation)
Zzaj • Spirit of the Rhodes

on preparing the piano are also informative. This is not an easy work. What you hear is not often musical, but a conglomeration of instrumental mutation. The sounds often blur and tumble, occasionally slipping into a sort of cohesion that only this type of mayhem can provide. While other sections are more subtle and hum a musicality all their own. This is somewhat academic, but, overall, an interesting piece of work. SOUND: 4.

Testicular Momentum • Rubher • rock and roll guitar poet meets tone deaf technician • 1989 • 46 minutes, chrome • \$4.75, trade • *Eine Kleine Totenmusik*, PO Box 10410, Arlington, VA 22210 • The selections on this tape were recorded at different times, with no thought given to their destination at the time. All the same, they do sequence nicely into a cohesive work. "Wards of Talking" and "Soap Suds" are the oldest recordings, completed in maybe Spring 1988. "Pop (We Weren't There)" was an experiment, never intended to be heard, but it worked. We are currently working on a film segment to accompany "Toast, Cookies, Crackers and Madness," to be followed by more film if successful. The most interesting story concerns the tape's opener, "Trod." Whereas most of the selections were written or collaborated on, or fully conceived before being recorded, "Trod" was constructed out of spare parts. We played a show at D.C.'s BBQ-Iguana in March of 1989. We asked the person at the soundboard to make a tape from the board. We began our show with an unrehearsed sound collage that consisted of a sparse pattern of short, abrasive samples played repeatedly, and a bit of synthesizer nonsense. Andy (vocalist/songwriter/guitarist) started improvising some bizarre dialogue about stuffed animals, talking posters and a girl who liked to play with Jell-O on the microphone. When we got the tape back from the soundman, we discovered that the only thing that had been recorded from the entire show was what came through the vocal microphone. The channel with the electronics (sampler, drumbox, synthesizer) had not made it to tape, nor had Andy's guitar. Basically, what we had a mounted to an hour long Testicular Momentum poetry reading, with some faint musical accompaniment barely perceptible in the background. I was a bit disappointed, as the show had gone really well. But rather than

let this object go to waste, I took the improvised speech from the introductory part and constructed "Trod" around it. **GAJOOB:** "Rubher" has all the makings for a great industrial song tape, but Testicular Momentum's focus wanders into more musical avenues than industrial's obligatory pounding assault might dictate. So what you get instead is a diverse piece of work that contains elements of gothrock, synth rock and experimental musics winding throughout its more structured songs. There's even a blues-scale guitar riff-driven industrial song (that works, dammit!). SOUND: 3.5.

Theatre of Ice • Murder the Dawn • *Orphanage*, 1702 W. Camelback Rd. #315, Phoenix, AZ 85015 • [This is] slightly different from our LP of the same name. As with our other releases, this was recorded in our living room. **GAJOOB:** This may certainly be considered a testament to one band's pursuit toward a theme, as THEATRE OF ICE have been drooling out their brand of gothic punk mayhem for at least a half dozen years — and if that's what you've come to expect from these guys, then this one won't disappoint. *Murder the Dawn* focuses quite heavily on their bent towards metal, for the most part. "Miron" shows that they can create a tightly crafted song in between all the gothic fist clenching now and then. It's also the best thing on this tape. SOUND: 3-4. SEE SAMPLER #8.

Those Melvins • Elmer Season • 12" • *Turn of the Century Records*, PO Box 65, New Britain, CT 06050-0065 • **GAJOOB:** Harmonic rock with a definite element of fun thrown into a very well-rounded album of guitar-oriented songs. Tight arrangements, spirited performances, clean harmony vocals and strong hooks abound. SOUND: 5.

Tinnitus • Observing Dislocations - Forgetting • *LowLife*, PO Box 8213, Atlanta, GA 30306-0213 • **GAJOOB:** A diverse collection of long-ish experimental works which explore text manipulation via sample and hold, buzzing electronics, noise and the like. The frenzied sax which starts the second side is the highlight of this difficult, often harsh release. SOUND: 4.

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Trust Obey • The Veil • industrial/gothic • 1989 • 46 minutes, chrome • \$7.00 • John Bergin, PO Box 45182, Kansas City, MO 64111 *** She slides down a steep hill.... the moonlight reflecting off the deep snow lights her way. In her mind she hears the sound again and again. The glass shattering. A soundtrack for the images of the vampire flowing through the broken window to steal her lover away. She had tried to stop them... her feet still bleed from wounds caused by the shards of broken glass... She pushes through cold, virgin snow as she has for the past eight days and nights. Heavy, silent pine trees muffle the sound of her rasping breath... At first it is only a smudge... a bit of sky darker than the rest. Her eyes follow the outline of the starless area. The Keep. She pauses, her breath floating in thin, white clouds around her long hair. Looking closely, she discerns a faint light in a window.... Cold stone on his back. The glass shattering. Needles pricking his neck, draining. An ocean of red behind his eyes. Closed. A stirring in the skin. A shift of air and image. A voice he cannot disobey whispers into his ear: "Go into the forest. You must feed." Feed. Eyes open. The change begins. Smoke. Black wings. Out the window. Over heavy, silent pine trees. In his ears... in his chest; a steady rhythm. A heart. Follow... Follow... There. Standing in a field. Descend. Feed. And, suddenly, a voice from the past — "I still love you." She says.... softly. The thing that was her lover draws closer. It stands before her. Pale white. Steaming in the cold, melting snow where it stands. It speaks with only a ghost of its former voice: "Do you want to live forever?" She whispers back: "With you I do." It steps close and wraps its warm arms around her cold body. She shivers. As it bends to her neck she tightens her grip on the wooden stake she holds behind her back. Teeth puncture the skin. The last kiss. A memory of the first fills her eyes with tears. Warm sheets. Soft... And she drops the stake to the ground... where it stays forever. Feed. Love. **GAJOOB:** Trust Obey's music is dark and foreboding. Tribal industrial beats, scraping guitars and screaming, whispering vocals with a promise of pain you cannot resist. Highly recommended. **SOUND:** 4. SEE SAMPLER #1.

Trust Obey • Locust • industrial • 1989 • 46 minutes, chrome • \$10.00 (very limited edition) • John Bergin, PO Box 45182, Kansas City, MO 64111 *** **GAJOOB:** John Bergin's work as TRUST OBEY serves as the perfect compliment to his drawings. Dark imagery, odd sources and processes and violent overtones with an alienated viewpoint. *Locust* is heavy industrial percussion beats, quite tribal and full with wandering synth lines and crackling guitar intensity. Packaged in a box which, when opened, hides a huge locust beneath the lid, drenched in black spray-paint. TRUST OBEY paints your senses an oppressive black. **SOUND:** excellent. SEE SAMPLER #5.

Twenty Million Good Reasons • Shimmer • dollyhedonistic • 1990 • 60 minutes, velcro • \$5.00, trade preferred: books magazines, fanzines, tapes, records, videos, anything bizarre, arcane, magical, insane! • The Dollyhead Tape Exchange, 73 Fitzgerald House, London E14-0HH, U.K. *** The initial track was recorded by Swiss twins (identical) of my acquaintance. They had experienced visions during a session in a friends' sensory deprivation tank. They enacted the spirit of the visions over several days, eventually concluding with this crypto-hallucinogenic sound play. The track was then doctored by sound surgeon Kevin Winsor in his studio in North London. The reverse side of the tape is an uncorrupted original tape sent to me by evangelists after I wrote a letter expressing concern over my sons who were "growing their hair and listening to 'rock music'" I will trade tapes with anyone and I will guarantee review in my publication.. Haven't you heard that somewhere before?.... Eeeeeeeeeehhhhh! **GAJOOB:** The A-side is audio insanity, to be sure. A fair amount of channel separation, but quite muddled and not as effective as it might be. Perhaps an accompanying text with suitably graphic visuals could be employed to get one in the proper frame of (lost) mind. This would be an effective Halloween backdrop. The scene of an asylum for the insane where all the keepers have also lost their minds and are torturing the patients, while the boundary that separates keeper and patient becomes fainter and fainter. The b-side has pastor Gary, who preaches the evils

of rocknroll. Gary is really very well informed, which, of course, is more than surpassed by his theatrical dogmatism. **SOUND:** 2. SEE SAMPLER #8.

Uncle Foamy • More of Everything • drunkabilly folkrock • 1990 • 12 minutes • \$3.00 or trade • Suburban Productions, PO Box 32 - Prudential, Boston, MA 02199 *** **GAJOOB:** Drunkabilly folkrock that says more about Luke Gonze's vocal delivery than the instrumental performances here, as they are more hard and heavy than that label might imply. Enjoyable, energetic performances. **SOUND:** 4.

Underwater Geography • A Guide to Mental Wellbeing • Resolution Recordings, PO Box 14220, Chicago, IL 60614 *** Underwater Geography is electronic music with an edge. Fred Jeskes' vocals and Rich Widmann's guitar provide a point of contrast to Joe Maydak's drum and keyboard programming. The songs range from industrial to dance — fun for the whole family! **GAJOOB:** The "point of contrast" mentioned above is really the key to what makes this tape work so well. Widmann's guitar work lays back and dazzles you at the same time with fluid figures and warbling screams. Jeske's vocals have a freedom to them that maintains the edge. **SOUND:** 4-5. SEE SAMPLER #7.

UXORIA • Theda Bara in Space • pop • 1990 • 60 minutes • \$4.00 or trade • Steven Boone, 105 Windsor Dr., Tickfaw, LA 70466 *** Theda Bara was recorded by me between Sept. '89 and Feb. '90 on a Fostex X-26 in my bedroom. I was working on an offshore oil rig at the time. I would write my songs out there and then come home and record them. I've always loved the music of the 1960's and I think most of these songs reflect that. I'm especially fond of British psychedelia of the late 60's. Bands such as the Beatles, Move, Idle Race and Early Pink Floyd I still listen to today. I try to create music that sounds as if it came from that era. I'm really not much of a musician. I also have the world's worst equipment. My acoustic guitar needs new strings (no, the strings need a new guitar!). I have to tap on the mic to get it to work. Sometimes it doesn't and I have to record instrumentals. My 4-track is shared between me and my brother who lives 50 miles away in New Orleans. Everything else I use is borrowed from friends and family. Recording my music is my second live in life (my family is first) and as long as I enjoy it I will continue to put out cassettes. **GAJOOB:** Another cool tape from Steven Boone. This one features the same home recorded, 4-track guitar rock Boone gave us on *Uxoria's* self-titled tape. More covers here, such as "A Flight From Ashiya," Jeff Lynne's "I Like My Toys," Syd Barrett's "Love Song" and "Sunshine Girl" by Faust. There are also a couple repeats from the previous tape. But Steven is an excellent songwriter and proves himself on "Hey Mr. Man!" and "I am the Green Man." This is certainly rough in production; but that just translates to a very loose, good tape. Recommended. **SOUND:** 2-3.

Vague Atmosphere • Electric Poetry • Blue Cube Music, 815 West Douglas #164, Mishawaka, IN 46545 *** **GAJOOB:** For the most part, Brett Simpson is the music and K.C. Pocius provided the poetry on this excellent teaming of the two worlds. This is full of energy, with diverse readings and top-notch performances. Far-ranging influences from punk, jazz and psych-rock all surface and skillfully service the emotional content of these works. Includes booklet. Highly recommended. **SOUND:** 4.

Various Artists • Anomaly 2 • performance poetry, noise • 1990 • 60 minutes • \$4.00, trade (checks to Jake Berry) • Experimental Audio Directions, PO Box 3112, Florence, AL 35630 *** This is the second installment of a series I hope to publish twice a year. More poetry this time than last I think, but I think the overall quality is about the same, if not a little better. The only problem I have with doing a tape mag is that I don't have the equipment to balance all the tracks to the same volume. Hopefully in the next 6 months or so I'll obtain another tape deck and eliminate this. **GAJOOB:** The roster: Floating Concrete Octopus, John M. Bennett, Zain Majnoon (read by Alberto Eliri), Malok, Rupert Wondolowski, Mike Miskowski, Crag Hill, G. Huth, Jake Berry, Globin Treeflip, Willie Smith, Bill Shields, Greg Evason, Jack Folley and Chris Winkler. This second tape in what's turning into an excellent

series of underground poetry/experimental music performers seems to focus more on the poetry this time out. John M. Bennett turns in some characteristically fine work treated with God-like reverb which actually added something to it for me. Recommended. SOUND: 2-4. SEE SAMPLER #3.

Various Artists • Austin Poets Audio Anthology Project - "Intimacies" • poetry and music • 1988-89 • 60 minutes, chrome • \$12.00, trade • Perfection Productions, PO Box 3478, Austin, TX 78764 • **GAJOOB**: Mostly outstanding compilation featuring poets from the Austin area: Susan Bright, Albert Huffstickler, Raul Salinas, Eleanor Crockett, Arlene Jackson and Hedwig Gorski. Musical backing is supplied on several cuts; but the poetry is the focus here — as well it should be. Huffstickler's work, in particular, instantly makes him a new personal favorite. His "Intimacy," "Loneliness of the Long Distance Shopper" and "Generation Gap" (to name but a few) are all well-drawn, insightful, personal sketches. Recommended. SOUND: 4. SEE SAMPLER #

Various Artists • Bonfire in the Boneyard 1990 • *Evis Empire Productions* • **GAJOOB**: Marlon Michaels' most recent installment of this radio show on cassette picks up right where he left off, with seven bands presenting their music and giving independent producers of music a well-deserved forum on radio, stirring up an otherwise (for the most part) stagnant, cluttered and myopic mass of inbred inanity and emptiness. This is a fun listen, hearing from bands, most of whom are rock-oriented and success motivated — which is sort of ironic if your logic leads you the conclusion that these bands want to become just what Marlon seems to be fighting with this program — which he, incidentally, distributes free of charge to any radio station that requests a copy on their letterhead. A t-shirt is also available which reads: "Radio is dead and gone... we're just poking it with a stick." SOUND: 4.

Various Artists • Bring the Noise • *LowLife*, PO Box 8213, Atlanta, GA 30306-0213 • **GAJOOB**: Included on this compilation of difficult and more orchestrated noise works are Godfried-Willem Raes, Tinnitus, Robert Poss, Greige Travail, Null, Emil Beaulieu, Voice Crack, Sequence 3, Geoff Dugan, L.A. Blues, and P.B.K. Raes' "Shifts for orchestra" captures a sort of plodding intensity with its strong classical orchestra timbres. Poss' "Troy" is a very strong experimental guitar piece. And Beaulieu's "rejected compilation track" is an hilarious send-up of compilations in general. SOUND: 2-5.

Various Artists • Colorado Cassette Culture Compilation • *Vyril Infekted Productions*, 111 E. Drake Rd. #7088, Ft. Collins, CO 80525 • The CCCC was put together to let the experimental artists from Colorado know of each other's work. I had found that most of the artists in this area were producing a lot of really good work, but had no idea of what the other artists were up to. I also felt that it was important to expose on one cassette the incredible talents and progressive ideas coming from this area. I really don't see any other area, at least here in the states, having such a saturation of talented experimental artists. I am currently starting to work on putting together CCCC II — either LP or CD. If anyone is interested or knows of possible labels interested in releasing this, please contact me. **GAJOOB**: Roster: City of Worms, Black Cab-Age, Formula 409, Antisocialvirus, Madison County Sound Labs, The Miracle, Dave Clark, Bob's Pager, Hands To, Little Fyodor, Architect's Office. It ranges from pointless, muddled nothingness meanderings to Little Fyodor's outstanding vocal manipulation quirkiness. The Miracle offer up some good ensemble percussion improvisation in between challenging electronic-noise-free improv pieces. SOUND: 1-5.

Various Artists • Dramatic Music Series - GK1 • *Generations Unlimited*, PO Box 540, Marlborough, MA 01752 • **GAJOOB**: GK is Gen Ken, and this tape is titled "Stepping Through Rooms." The liner notes read: "This tape contains a series of short pieces that were recorded live in Con's studio, Berlin, during 1987. The idea was to take the listener with closed eyes through a journey of many different spaces or rooms where each had its own particular characteristics." And it definitely succeeds in doing so. This is an exceptionally diverse tape with selections ranging from light synth instrumentals to voice

experimentalism to percussion and noise. Much of this sounds constructed on digital synthesizers and has the characteristic bright, crisp sound. This is very strong both conceptually and in expression. SOUND: 4.5.

Various Artists • Dramatic Music Series - RF1 • *Generations Unlimited*, PO Box 540, Marlborough, MA 01752 • **GAJOOB**: An assemblage of experimental electronic recordings with percussion which is at turns grating and intense in Richard Franeki's use and manipulation of feedback textures, while other times it is almost soothing (and this may be simply by contrast). SOUND: 4.5.

Various Artists • Dramatic Music Series - JT1 • *Generations Unlimited*, PO Box 540, Marlborough, MA 01752 • **GAJOOB**: "JT" is Jorg Thomasius (Auguststr. 19, DDr - 1040 Berlin, German Democratic Republic) and this release is essentially dichotomous between its two sides. Side one is soft synthesizer atmospherics performed with an expert, light touch obviously meant to facilitate somber, relaxed moods. Side two introduces rather subdued electronic (somewhat pulsating) percussion paired with minimal synth electronics. This is sort of improv in nature, and I didn't feel it quite hit the mark as well as Side 1. SOUND: 3-4.

Various Artists • Europe Endless - The Clock Strikes • *Alex Novak*, PO Box 210, Northampton, NN2 6AU, ENGLAND; fax: 0604028229 • **GAJOOB**: This is one of the most consistent compilations I've heard for a while, both in terms of quality work and style. The songs here have post-punk energy, a space rock shimmer and certain Euro-rock glimmer. Mostly this is guitar-oriented, excellent songs with vocals. The artists/bands are: MCH Band, Diversion, Casual Sanity, Magnolia Siege, Made in Poland, The Shapechangers, Marilyn's Army, Loca, Flandria, Venus Fly Trap, Shrug, No Muzic. Great stuff all around. Loca (or their singer, if this is a band) has a wonderful, soaring voice; and there are many other high points throughout this tape. Highly recommended. Comes with a colorful graphic booklet. SOUND: 5.

Various Artists • Fish Drum #7 — "Six Poets" • poetry • 1990 • 60 minutes • \$5.00, trade • *Fish Drum Magazine*, 626 Kathryn Ave., Santa Fe, NM 87501 • Six of New Mexico's finest poets read on the traditional lyric themes of nature and love, personal and mystical visions of landscape and history, "the domestic and the strange," as Emily Dickinson said. Intimately recorded by Debora Bluestone at KLSK studios. Released as issue No. 7 of *Fish Drum*, Santa Fe's popular literary magazine. We recorded this on two consecutive late nights, and edited it on the third. The poets chose their own work (I made some requests). The poets: Joan Logghe, John Brandi, Miriam Sagan, Anne Valley Fox, Nathaniel Tarn, Leo Romero. **GAJOOB**: The six poets being: Joan Logghe, John Brandi, Miriam Sagan, Anne Valley Fox, Nathaniel Tarn and Leo Romero. These are personal revelations, for the most part, as the best poetry can be. Themes of class, home, motherhood, personalities and more are covered with differing approaches. A definite character is revealed with each poet. SOUND: 5.

Various Artists • Folk Songs of Middle America • *Sound Noise Music*, PO Box 472084, Tulsa, OK 74147 • **GAJOOB**: On the plus side, this is a very diverse collection of artists. But the punkthrash bands Toxic Pussy, Coniption Fits, Illegitimate Sons of Jackie O and War Hippies (representing over half the tape) are muddled and nearly unlistenable — unless you're fans, don't bother. John Hancock offers up some crude poetry with a fairly strong performance for an appreciative audience. Lots of anal references and excrement. George Usdin is probably the only performer here that might be considered "folk." He accompanies himself on electric guitar and sings songs with a humorous bent. Van Goh's Ear ends the tape on a good note with some heavy-duty guitar racket that progresses (or regresses, depending on your point of view) unyieldingly into noise. SOUND: 1-3.

Various Artists • Hypertonia Sampler Vol. II • *Hypertonia*, PO Box 4307, N-5022 Bergen, NORWAY • **GAJOOB**: Sam-

plier tapes are, of course, an excellent way of getting into the kind of music a particular label has to offer. And the diversity of the artists that Jan Bruun has assembled on his Hypertonia label makes this more than a simple sampler — it's a very effective overview of independent cassette culture as well, with a very wide variety of works from Euro Synth Rock to Post Punk to Progressive Rock to more experimental works. Hypertonia also has a wide variety of Charles Manson and related interviews and music, and there are a few of those here also. Also featured are: M. Nomized, Cleaners From Venus, En Halvkøkt I Folie, Kevyn Dymond, Meadow Meal, Mystery Plane, 48 Cameras, Donald Campau, Campau and Ken Clinger, Sack, The Tables, Modern Art, Areknuteknyterne, Le Lu/Lu's, Juryen. Highly recommended. SOUND: 3-5.

Various Artists • If You Can't Sin, Let's Make a Deal • noise/industrial • 1989 • 60 minutes • \$3 or \$1 & blank C60, traders write first • Enoch Music, PO Box 13181, Jersey City, NJ 07303 — This is not for everybody. **GAJOOB:** This is the from chaotic, scrap metal wall o' percussion school and sheets of vein-popping noise. Sometimes the percussion is nearly approachable, but mostly this serves as short respite from a Hell filled with your worst nightmare sonic club-to-death frenzy. In other words, good noise. SOUND: 4.

Various Artists • Individual Pop: Delay • Individual Pop, c/o Claus Korn, Alte Burgerstrasse 1, D-8830 Treuchtlingen, WEST GERMANY — **GAJOOB:** Claus Korn of Individual Pop must have his ear to the pulse of independent pop. Delay could very well be the best rock-based compilation tape I have heard yet. The bands: Religion, Cancel, 3 Men Pissing in the Rain, Duncan Fulton, Deux Baleines Blanches, Yo Yo Mundi, Adrian Cox, Dave Joe Grant, Emily, Heather Perkins, Opera Multi Steel, Of Flames and Angels, The Entropy Guild, Marilyn's Army, Forest 4, Anatema, Lix Bolero, The A Number Two, Bravo Dalton. And, believe me, not a bad song to be heard amongst them. Besides that, there is a lot of great, great music here. Many styles from Industrial Dance of Religion to the instrumental guitar rock of Heather Perkins (one versatile artist is H.P.). My favorites were Yo Yo Mundi's "Freeccia Vallona," Duncan Fulton's "Please" and Opera Multi Steel's "Las." But there's lots more great stuff. Very, very highly recommended. SOUND: 4.

Various Artists • Invisible Music Sampler • electronic (rock)? • 1989 • 60 minutes, chrome • \$4.00, trade • Invisible Music, c/o Eric Muhs, 118 Matison Ln., Aptos, CA 95003 — This tape was assembled from my other tapes to date. I intended to keep it as a sampler for people interested in what I do. I listen to it myself quite a bit, it's kind of a greatest hits for me. Vocals on one side, words and vocals on the other. I have 6 or 7 more tapes since, so I'm going to have to do another soon. **GAJOOB:** This would be a great place to start getting into some of the good music that Eric Muhs and friends put out under Invisible Music. All consistently well-done, and quite often with a sense of pushing their own limits. Their idea of "electronic rock" is most often electric guitar-based with thoughtful arrangements throughout. The variety is good to, from improvisational guitar jams (delay-oriented), to music-backed story plays to rock opera bombastics to quirky modern rock. Recommended. SOUND: 4. SEE SAMPLER #4.

Various Artists • The Midnight Streets Cassettezine • Nuclear Trenchcoated Subway Prophets Publications, 118 E. Goodheart Ave., Lake Mary, FL 32746 — Welcome to thee weird hotel, welcome to thee dizzying pentagrammed carnival, where firepainted angels ov death run in jagged agony. I present to you thee midnight streets, audio sculpture compilation cassettezine. t'was compiled over long sinister nights in a musty candlelit room lit by a single blue bulb and black plastic entirely covering the walls — by myself and a boy with kohl-ringed eyes, smoking cloves and fogging our eyes with incense and painting our hands. Well dear, I'm out thee window now — time to watch thee dawn with psychedelics and candles from thee rooftops of ancient buildings. Come along sometime.... Or I'll go alone. I am cruel with embraces and promises. I seldom give everything.seivesmeht ruoved sbmot eht. **GAJOOB:** An interesting and stylistically varied compila-

tion of works that lie somewhere in the gothic realm with grey overtones and some religious undertones snaking underfoot. Artists: David Reynolds, Pavlov's Industrial Sarong, Joy Before the Storm, Vagrant Zombies, David E. Williams, Joliet Joy, David Barnes, Funeral Prophet and Shannon Frach. The tape contains things from found preachers to trance poetry. And also what you would normally associate gothic rock to be like, and even the rocknroll abandon of David Barnes. And lots of chorus chanting/moaning throughout. Comes with a booklet presenting the artists on the tape. SOUND: 2-4.

Various Artists • Mommy Musn't Know • hardcore • 1990 • 90 minutes, chrome • \$4.00, trade • Dagger Tapes, PO Box 380152, East Hartford, CT 06138 — **GAJOOB:** This tape is full of punk tunes in the classic thrash/growl/tumble style and loaded with energy from the likes of Grimace Abortion, Dead Horse, Big Mistake, Krack, DeKay, The Divorced, Jack Tragic and the Unfortunates, Big Satan, Catharsis, Base Apes, Sanity Assassins, Organ Donors, Black Indian, SVOE, Off the Wall, Hellhound and Sam Black Church. Many of the bands have at least two cuts each, which translates to a lot of music. SOUND: 1-3.

Various Artists • Notre Dame, An Introduction to EE-Tapes • various styles • 1990 • 46 minutes, chrome • \$6.00 or trade • IRRE Tapes, Barendellstr. 35, D-6795 Kindsbach, WEST GERMANY — This is from a four-tape compilation series made by Eriek Van Havere of EE-tapes on the theme of "the human beeing"! This is a compilation of the best tracks from this series. And Volume V has just been released. It comes with a great artcover and addresses from all bands. All the songs are exclusive, with the best tracks by Psycloes, Front-Line Assembly, Big City Orchestra and Amy! — **Matthias Lang GAJOOB:** Featuring: Klimperei, Human Flesh, Abner Malaty, No Unauthorized, The Dead Goldfish Ensemble, This Window, Amy, Frontline Assembly, Psycloes, Pseudo Code, Big City Orchestra and Gorgonzola Legs — this excellent comp contains a range of styles leaning towards an experimental bent, with minimal instrumentals and Industrial musics present also. The liner notes state: The Notre Dame compilations are continuing audio visual projects on the theme "The human beeing." SOUND: 4.

Various Artists • Porkopolis Compilation #10 • Porkopolis, PO Box 3529, Cincinnati, OH 45201 — **GAJOOB:** Citizen Fish, Sanity Assassins, The Real Americans, Verdun, Zima. Mostly raw punk and post-punk tunes from the world over. Much of this is fast-paced, adrenaline moving stuff. As with the other Porkopolis comps, this one will have you getting in touch with the bands for more good stuff. SOUND: 1-3

Various Artists • Porkopolis Compilation #12 • Porkopolis, PO Box 3529, Cincinnati, OH 45201 — **GAJOOB:** Entitled "Noggin You in the Head," this one features some loaded dance music from NOGGIN MASTERS OF THE UNIVERSE, the industrial improv of LARRY MONDELLO BAND, the twisted rock-psyche of LOVE, CALVIN, the electronics and sample foundlings of 555 and electronic experimentations of UNDERCURRENT. The best compilation I've yet to hear from Porkopolis; very good sound. Highly recommended. SOUND: 3-5.

Various Artists • Spagyric Compilation • experimental • 1987 • 46 minutes, chrome • \$6.00 • Spagyric, 19241 Kenya St., Northridge, CA 91326 — In 1987 I invited my favorite home tapers to participate on Spagyric's 1st compilation tape. I was completely overwhelmed by their response. I felt everybody contributed first-rate material, they had all released excellent cassettes on their own and complemented their works further with the exceptional pieces they sent in for the comp. Lots of diversity. No industrial or new age bullshit. A document of a handful of individuals who within the sonic spectrum create a universe of their own. Color Xerox cover. **GAJOOB:** Roster: Dinosaurs With Horns, Croiners, Minoy, Bill McCandles, Greg McCourt, Not Really Thinking, Christopher Smith, Points of Friction and AGOG. This leans heavily towards experimental electronic works of a mostly challenging nature. Noise and found-sound collages and strict sonic experiments in manipulation, spoken word. SOUND: 3.

Various Artists • Tape Report • Die Ind ••• GAJOOB: Very high quality pieces ranging from hot funk to cool industrial, with a bit of harshness around the edges — all excellent. Represented are: Marshall/Giangrande, Monochrome Bleu, Blackhouse, Josef K. Noyce, Immoriation by Scum, Illusion of Safety, Bouffant Jellyfish, Psychones, Fuckhead, Ferbrache & Noyce, Nomuzic, Krüppelschlag and Human Head Transplant. Comes with a zine with info on those present here and more. Highly recommended. SOUND: 5.

Various Artists • Thrashing Mad — Songs For the Socially Retarded • Akiko, 396 7th St. #2, Jersey City, NJ 07302 • comes with booklet ••• GAJOOB: Well done punk thrash compilation with cuts from these bands: Rednecks in Pain, The MC Knick Nix, Fester, The Bobby Brady KXP, The Anarkotics, Radiation Sickness, Intent, Mean Bopper, Malachi Krunch, Caustic Solutions, Resist, Destroy, Raid, B.A.D. Boyz, Citizens Arrest, Gutter Sniff, Stupid Americanz, Napalm Breath. Each of the bands has at least two, sometimes three cuts each so you get a good representation from each. And the sound is pretty good, even though it fluctuates in quality, it's good enough to thrive on the intensity here. Recommended. SOUND: 2-4.

Various Artists • Total Recess (Grade 6) • Mystery Hearsay Cassettes, PO Box 240131, Memphis, TN 38124 ••• GAJOOB: An international compilation featuring Morgan Bryan, Kronstadt, Art Interface, Jody & the Creams, X-Ray Pop, Arms of Someone New, Shadowplay, Toshiyuki Hiraoka, Sack/Harald "Sack" Ziegler, Midi Maniax, Mystery Hearsay, Objection, In Aeternam Vale, Parade of Sinners, Hybrids, ERIK, New Carrollition, Aquatics Ever Tarnish. The Mystery Hearsay cassette label obviously has a wealth of artists and material to choose from. The pieces on this tape range from straightforward synth instrumentals (well, as straightforward as MH might care to get, anyway) to involved experimental electronic works. Recommended. SOUND: 3-4.5.

Various Artists • UNREAL! The Music of the 60's • spurious 60's collection • 1988 • 84 minutes • Dig My Art, 218 So. Main St., Hightown, NJ 08520 • money-back guarantee ••• A compilation of all the songs from the sixties that should have been songs from the sixties but weren't. Twenty-four artists perform twenty-three different songs. Includes an informative booklet with bios of all the artists. Some of the songs are: "I Married My Toaster" (Pitt and the Pendulums doing the theme from the 1965 CBS sitcom), "Leave it to Me" (I.c. Thompson), "Hide Behind My Mushroom" (The Never-Never Landing Party), "Duane Eddy" (Axton Forbes and His Axemen), and the bubblegummy "Tic Tac Toe" (The Flat Tire Fire Horse Jumping Context). If you remember these songs you didn't live through the sixties! **GAJOOB: A collection 60's tunes that runs the gamut from bubblegum pop to instrumental surf to flowery anti-war folk to heavy progressive psychedelia to outright novelty songs. Exactly the type of collection that gives you a much better perspective on the times than any collection of the hits of the era ever could because it goes underneath the hype. The accompanying booklet goes into great detail about surrounding information concerning the bands, the songs and the times. Highly recommended. SOUND: 2-4.5.**

The Velvet Swines • Offensive Dump • International Terrorist Network, 5230-D Tamarack Blvd., Columbus, OH 43229 ••• GAJOOB: The Swines combine a uniquely musical approach to their brand of instrumental destruction that skirts noise territory quite often. A heavy improvisational bent rides these pieces as the band skirmishes and

comes out scathed but moving onward. Many different avenues are taken, such as harsh beat, guitar chaos and feedback, noise with peaks and rests along the way. SOUND: 4.

The Way Moves • Favor and Disgrace • Chameleon Music, 3355 W. El Segundo Blvd., Hawthorne, CA 90250 ••• GAJOOB: Standard modern rock band with folk influences. Singer Skid Marks (yeah, right) has a strong voice that reminds me of David Bowie's older rock stuff. And while the performances are all on the mark, and the songs have strong hooks and there are at least two very outstanding cuts on this tape... I'm sure this band is capable of much more of an edge than the production as left on here. SOUND: 5.

wendel doesn't mind • alternative rock • 1990 • 38 minutes, chrome • \$5.00 or trade • Chris Young, 8306 Wilshire Blvd. #983, Los Angeles, CA 90211; (213) 386-1723 ••• We've been playing and writing songs together for three years and have just released our first album as a do-



it-yourself project. We are currently receiving college radio airplay across the U.S. and we play out-of-town shows whenever we can. **GAJOOB:** Chris Young (lead vocals, bass) and Darren Orchid (guitar, backing vocals) have managed to fashion a unique sound with guitar and bass instrumentation. I hear some King Crimson influences in the chord structures, and perhaps some thrash harshness in the tone of the electric guitar. Vocal lines are anchored very strongly to the rhythms of the instruments and some melodic flights distinct from this could have been taken; but this does nothing to distract from what is a different and well-executed. SOUND: 5. SEE SAMPLER #5.

Philip Whalen • By and Large • Robert Winson, 626 Kathryn Ave., Santa Fe, NM 87501 ••• GAJOOB: Philip Whalen's poetry takes many stylistic turns. It is both self-deprecating and exalting of life and beauty in simple things like nature and being in it within the limitations of physical reality. The body is mere foil, but is a beautiful act of nature, nonetheless. These are works from several published sources, along with some unpublished pieces as well. Sometimes one will bump into the next, as if all of them were read in one sitting — which is possibly the case here. This is a

case of my preferring to read these than hear them read, although Whalen is certainly endearing at times, and at least once he actually sings. SOUND: 4.

George Willard • Earcandy • noise hybrid • 1989 • 60 minutes • \$2.00, trade • David Craig, 2157 Seaman Ct., Herndon, VA 22070 *** This cassette was as close to an auditory journal as I care to get. Lots of random thoughts that ended up in a song structure. This tape fell together and I know it sounds that way. It was recorded without much regard to production values. I do like the way it sounds. Just being able to accomplish something and being able to send it out was good enough for me at that time. Another thing, I saw a Helen Reddy 8-track tape with the same title. **GAJOOB:** This tape is full of invention. While Willard is certainly dealing with song structures here, these are not "songs" in any normal sense. The thing I liked best about this tape is that each song has a unique character apart from the others. Guitar/noise backdrops are followed by whispered vocals over an acoustic

what The Pogues are currently doing, but without the punk edge. Wilson allows the instrumental arrangements to form slowly over the duration of the song, with an effective vocal chorus with very good harmonies. SOUND: 4-5.

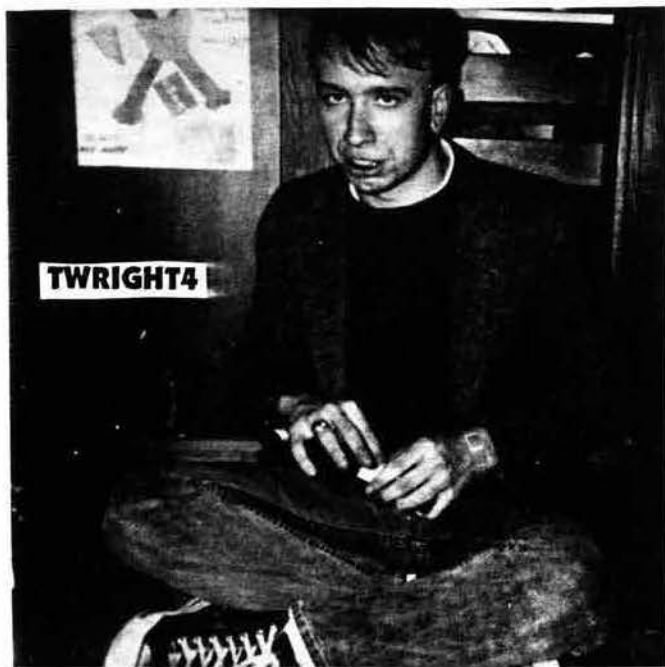
Chris Wind • Sampler • various styles • 1987 • 50 minutes, chrome • \$8.50, traders write first • Magenta, RR #1, Sundridge, Ontario, POA 1Z0, CANADA *** **GAJOOB:** Taken from an even dozen tape releases, Chris Wind's sampler tape still somehow manages to be very a consistent compilation of thoughtful instrumental (actually, one does contain vocals) pieces. I especially liked the pensive piano figure selections on the second side. SOUND: 4. SEE SAMPLER #8.

Chris Wind • Rocks and Trees • electronic soundscapes • 1988 • 40 minutes, chrome • \$8.50, traders write first • Magenta, RR #1, Sundridge, Ontario, POA 1Z0, CANADA *** Electronic soundscapes to black and white photographs of rocks (side 1) and trees (side 2). Also a multimedia performance piece — slides and photos as well as drawings and watercolors on exhibit. **GAJOOB:** In the liner notes, Chris writes that these pieces (which are only delineated by time) were "catalyzed by the photographs of Paul Gabriel." This tape definitely shows why Wind is one of the better soundscape artists on the independent taping scene. Some of these pieces might even be called impressionistic, while there are also more standard sequencer-based rhythm-driven pieces. SOUND: 4. SEE SAMPLER #1.

Jack Wright • Saxophones • audiophile Tapes, c/o Carl Howard, 209-25 18 Ave., Bayside, NY 11360 *** With that special extra S, there's just no way to confuse this tape of live recordings with Jack's previous tape, "Saxophones." These performances were recorded during his amazing solo tour of 1988. Jack is one of a kind, and the power that he wrenches from his horns reflects all the mastery of Braxton or Lacy, and all the pain of his private life. You'll never hear the name Jack Wright when they call the jazz hall of fame, but his outside-jazz playing is riveting. **GAJOOB:** Quite. This one documents the tour very well, capturing a lot of intensity along with quite a few humorous moments. In midflight, Jack will play a phrase of some popular melody (as only Wright can, mind you) and ask the audience to name that tune. Words cannot describe the raw energy that's laid bare throughout most of this tape. SOUND: 4.

twright4 • YUGOAMERICA • experimental pop, closet artfagish • 1990 • 60 minutes, chrome • \$5, write first on trades • Thomas Wright, 1703 Shady Lane Dr., Jackson, MS 39204 *** This is, basically the first cassette to make me feel like I've actually done something decent. It contains material recorded as far back as 1987. Early material was recorded on a dual-cassette deck, and the sound quality is pretty poor, I admit. Later material was recorded on a four-track and by use of a midiverb unit. I guess about three-quarters of the tape consists of straight-forward tunes, while the remainder consists of backward-tracking and television-sampling, which I've grown a little fond of using. The best example of this is a little ditty called "Action Jackson," which is probably too long and legally questionable, but what the fuck? This will turn some people on, others off, but I'm pretty happy with it overall. I'm a little more excited about the cassette I'm working on now, which will be a great deal more linear in consistency and sound, as well as quality — basically, I'll do better. I promise. It'll be a while in the making, since I'm concentrating on my live sets right now. I'll probably make a live tape before I'm through the next "playroom" tape. **GAJOOB:** While much of this sounds very unfinished, there are several outstanding pieces on this tape which beg attention. I especially liked Wright's kinetic, fast-paced guitar strumming. His voice is raw and strong and he has enough grasp on the melody to keep this interesting. The backwards-guitar-based songs deserve more of a fleshing out since it seemed to me that Thomas simply turned the tape over — an interesting twist, but hardly captivating. Edit this down to four or five of the great songs here and I'd say this would be a must-have tape. SOUND: 1-3. SEE SAMPLER #4.

Yabby You • Beware Dub • ROIR, 611 Broadway #411, NY, NY 10012 *** **GAJOOB:** Yabby You, aka Vivian Jackson, created this dub in 1979, working in the thriving London reggae scene. Although this, like



guitar skirting the edge of distortion. Recorders, cheap keyboards, found sounds, backwards taping and more are all employed very intelligently. There's a smart ear at work here, and it's appreciated. Willard's twisted sense hybrids noise and songs perfectly. Especially on side one. Side two has a very hard time getting started, it seems to me. I recommend side one. SOUND: 3-4. SEE SAMPLER #4.

Willie and the Hand Factory • eclectic rock • 1990 • 18 minutes, chrome • \$4.50 or trade • Ramblin' Willie, PO Box 642, Winterville, GA 30683 *** This tape is the product of an eclectic, enigmatic rockin' bluesman. It was years in the making and required hundreds of dollars in time and money. The Hand Factory plays a loose and spirited set. Buy this tape and add something to your life. **GAJOOB:** A five-song tape of pop-rock songs with more covers than original compositions (one of the originals being a standard 12-bar blues rock song); and although this is never surprising, Willie performs these with obvious affection. SOUND: good. SEE SAMPLER #1.

Jeff Wilson • The Rights of Mankind • Circus-Time Music, PO Box 33691, Decatur, GA 30033 *** **GAJOOB:** The notes on this tape containing the song "The Rights of Mankind" state: "... is a song again's the January 1991 property war in the Persian gulf and all similar wars. The title and opening line are taken from a popular English ballad written in 1790 by John Freeth that celebrated the American and French revolutions. Sadly, the new age they promised has been slow to materialize or ahs been, perhaps, betrayed..." Jeff is offering this for radio airplay and looking for bands to perform it. Compositionally it is in the traditional folk style, somewhat similar to

other dubs, is a lean piece of work, YY's spiritual conviction comes through the mix, especially on those cuts featuring The Prophets. Also present are Sly Dunbar, Robbie Shakespeare, Tommy McCook, Tony Tutt and others. McCook's sax is a strong presence a couple cuts here, while the percussion tracks sizzle and bite throughout. SOUND: 5.

Jur Yen • The Best of Jur Yen • *Hypertonia World Enterprises, Box 4307, N-5008, Bergen, NORWAY* • **GAJOOB:** Mostly a consistent flow of multi-tracked, collaged radio samples with some experiments in vocal manipulation and one or two "songs." SOUND: 2.

Bob Z. • Smell the Coffee • *rock* • 1990 • 46 minutes, chrome • \$4.00, trades possible • PO Box 28, 2336 Market St., San Francisco, CA 94114 • *Smell the Coffee* • I wrote mostly while on the road during a U.S. tour in Summer 1990. These songs were later re-written and polished in the studio in early Fall of 1990. The entire 12-song package I recorded and mixed down in less than 2 weeks. It's intentionally eclectic stylistically — spanning a small gamut from folk to psychedelic to hardcore punk to sound collage and back again. It was my intention to let the subject of each song dictate its musical style and feel. The overall intent/message is to wake up — and "smell the coffee"..... **GAJOOB:** Bob Z. seems intent on fashioning a more clear stylistic focus with his songs here. *Smell the Coffee* shows Bob in excellent form, with his multi-tracked guitar work being the main focus, musically, and there are some outstanding performances here, along with his characteristic societal lyrical slant. While production values are often lax, and Bob's next step should be to lose the drum machine and find a band to back him, this is recommended guitar rocknroll. SOUND: 2.5. SEE SAMPLER #4.

Bob Z. & Red Skeleton • Space Shot • *rock* • 1990 • 46 minutes, chrome • \$4.00 • Big P/Little P Productions, PO Box 28, 2336 Market St., San Francisco, CA 94114 • Bob began his performing career as a ranting poet and performance artist back in the late 70's. He would captivate audiences at political demonstrations with his charismatic blend of humor and anger toward the powers-that-be. In the early 80's he began to play out live with an acoustic guitar, later going on to form the Paranormals, a New York City-based rock combo that had its roots in R&B and psychedelia. By the mid-80's he became known on the lower east side of New York for promoting underground rock events, usually interspersed with mixed-media presentations of film, poetry, and performance art. Things became quite busy during this period for Bob, as it was also during this time he launched the first issue of BAD NEWZ, the punk fanzine that after 15 issues and 4 years still exists to this day. In 1988 flyers for a small underground poetry reading and a Brooklyn punk show were singled out by NYC Sanitation Police as being "posted illegally," and through making bogus phone calls to Bob's house they connected these events to Bob's activities, proceeding to fine him \$3,700 for these "illegal postings." Bob took his fight to the streets and to the papers, and then finally to the courts, challenging the statute by which hundreds of grass-roots activities were being prosecuted monthly for having posters up on city-owned lampposts. The city meanwhile jacked up the fine when they learned of his organizing activities to over \$22,200, which prompted underground luminaries and activists Jello Biafra and Allen Ginsberg to lend their support to his cause, in the form of legal aid and public relations actions. The case against Bob is still in the courts in 1990. During the Summer of 1990, after campaigning for 2 years against the New York poster laws, holding numerous benefits to raise money for legal aid, and continuing to publish over 20 different music fanzines and underground literature magazines, Bob toured the country as a solo musical act. Concurrent with a cassette release from his new combo THE POWER PLAGUES, Bob played in 25 cities across the U.S. to generally warm reception, particularly in the Midwest where enthusiastic audiences were in evidence at each stop. In September of 1990 he settled in San Francisco and there recorded 2 new solo cassettes and received offers from two European record labels, one of which, Peaceville, will be releasing the Power Plagues' tune "Shopping Mall Fiends of Suburbia" on LP and CD in the Spring of 1991. Meanwhile he continues to play small venues in the Bay Area, continues to publish Bad Newz as well as numerous other underground publications, and continues the fight against the New York poster laws in the

courts. He is currently looking for a stateside label to pick up the new music from his cassette releases on Big P/Little P to re-release them on vinyl or CD. **GAJOOB:** A very fine piece of solo work this time out for Bob. This is the first time I've really been impressed with Bob's guitar playing, as on most of these songs he fleshes out with electric lines that are very solid. Of course, his pointed political commentary is directly focused — and in case you miss it, the liner notes contain explanations. Nice touch for this kind of work. Quite a few excellent rock and folkrock songs here. SOUND: 3.

Zzaj • Spirit of the Rhodes • *electronic improv* • 1990 • 90 minutes • \$6.00 • traders write first • Dick Metcalf, HQ, 19th SUPCOM, PO Box 2879, APO, SF 96218 • First explorations with Korean percussion, to any extent. Includes a guest shot by Luis Encarnacion. Also contains some earlier Rhodes stuff, re-mixed with my current board. Much fun, and I think it will provide an enjoyable listen. **GAJOOB:** *Spirit of the Rhodes* finds Zzaj in a generally more centered key area than the previous works I've heard. His playing is always loose and playful. Many of the cuts really move and those with Korean percussion have better sonic balance than those that don't. Good use of that. This is my favorite Zzaj tape. A very enjoyable listen, thank you. SOUND: 3.5. SEE SAMPLER #2.

Zzaj • Rogue Sea Merchants - WON • *electronic improv* • 1990 • 90 minutes • \$6.00, traders write first • Dick Metcalf, HQ, 19th SUPCOM, PO Box 2879, APO, SF 96218 • This is the first in the Rogue Merchants series of two tapes; recorded live in a studio (out in the woods, ergo 'Woods' studio) just outside of Olympia, Washington. All spontaneous, sort of a reunion for me with many of the folks I'd done live performance with (in the magical land of Olympia) during the late 70's and early 80's. Some new players, too, and the hype/energy was even more vibrant than those earlier days. I believe the spontaneity is the element that keeps this kickin', either on the slower pieces on side 1, or the phreakouts on side 2. Lots more comin'! SEE SAMPLER # • **Zzaj** • Ten Years After (Trillium Less 1) • *electronic improv* • 1990 • 90 minutes • \$6.00, traders write first • Dick Metcalf, HQ, 19th SUPCOM, PO Box 2879, APO, SF 96218 • Side 1 is my latest home studio work, with much less emphasis on presets; it was (in my mind) a perfect reflection of where I'm at musically 10 years after the group Trillium (less one player we couldn't locate) played the great halls of the Gnu Deli in Olympia, Washington... and side 2 was even more exciting for me because it was WITH these players, only now they had a Roland D50 for me to ram about on, as well as the old familiar Rhodes (still the same one as 10 years ago)... got to space out on a lot of free-wheeling spoken jams too. An historical event that many will enjoy listening to. **GAJOOB:** I did, in fact, enjoy listening to these recordings. Maybe it was the laid back give and take of *Merchants'* side one where Metcalf really shows a nice command and comfortable rapport with the Rhodes. But really this is a great group effort. The horns and sax grow restless at a few points and throw some wild frenzy into the mix. Just some excellent jammin' and a good time all around. Recommended. SEE SAMPLER #4.

Zzaj • Leave the.... Jesse's Behind • *electronic improv* • 1990 • 90 minutes, chrome • \$6.00 • traders write first • Dick Metcalf, HQ, 19th SUPCOM, PO Box 2879, APO, SF 96218 • My last tape for '90, with many new directions and ideas. Thematically, I was sickened saddened by the antics of Jesse Helms and PMRC, and just had to say something about my feeling that unless we REALLY start acting in unison, we will soon lose the freedoms that America was founded upon. I firmly believe that we have the power to take back the power of the people, but ONLY if we act! Inquiries from y'all are most welcome. **GAJOOB:** Those of you familiar with Zzaj's synth improvs will find this one occupying some of the same territory, coupled with several instances of multi-tracked readings. Quite an engaging listen as you sit back, tapping your feet along with Zzaj's freeform synth movements. SOUND: 3. SEE SAMPLER #3.

OTHER RECORDINGS RECEIVED

(Continued on Page 92)

Submission Guide

Artist _____

Title of Release _____

Contact _____

Mailing Address _____

Style _____

Year _____ Length _____ Chrome? _____

Price _____ Will you also accept trades? _____

If you wish to have a selection from this recording included on a GAJOOB sampler tape, please list your preference and sign below:

NOTE: GAJOOB sampler tapes are simply an opportunity to let people sample the work of various artists without spending a whole lot of money. If you wish to be included on one, you will be. If you do, the review of your release will include a reference to which sampler your work appears. These tapes will be 60 minutes in length with 12 to 20 artists per tape. (Approximately 5 minutes maximum per song — works of greater length will be faded at GAJOOB's discretion, with an attempt to give the work the best possible exposure.) Each sampler tape will also include a contact sheet. In an effort to keep costs down, GAJOOB can not furnish those who appear on a sampler with a free copy. This is intended only to further your networking efforts, in the hope that if people can sample your work (and the works of quite a few others in the bargain) they will be more apt to contact you. Sampler tapes will be available for \$3 ppd. which will cover the costs of materials, (ever-increasing) postage and duplication. I'm confident this will be an excellent opportunity for many people to hear your work who might otherwise be hesitant to do so.



Indicate which piece you wish included, or if GAJOOB should decide

Signature _____ Date _____

Consider sending a photo for publication

On a separate sheet, please write a little bit about this recording, your band, project or anything you wish. This will be published (subject to editing for space) along with GAJOOB's review of your work. Make it personal. Press bios will not apply, but please feel free to send along any incidental information also. GAJOOB reviews every release it is sent. Filling out this form completely is not required, but it will give people a better overall picture of you and your work. Thank you for your time.

SAMPLER #1

Wendy S. Duke	Pledge No Allegiance
Hermanos Guzanos	Knuckles
Flammable Mammals	Circadia Rhythm
John Horstweiller	Intimacy
Ken Clinger	Canon 1990
Jim Bishop	excerpt
Ramblin' Willie	Travelin' Blues
Dave Easley	Eerie Road
Chris Wind	3:40
Zzaj	Speakeasy
Trust Obey	The Dark
Secret Archives of the Vatican	Torc of Twisted Gold
K.D. Schmitz	Regardless (excerpt)
Solanaceae Tau	Saxon Invasion
Armand & the Mouse Orchestra	Moondream
Eric Muhs & Myles Boiden	In the Hold
Ken Rubenstein	The Filth in Peter's Cellar
Areknuteknyterne	Hole in the Wall

SAMPLER #2

Digital Poodle	Soul Crush
John Hinds	I Want a Big One
Puncture Project	Innocent Gestures
Mouth Bandits	Attack of the Groovy Bushmen
The Secret Archives of the Vatican	The Book of Hours
Hedwig G-G & D Jalma Garnier	From Box To Living Room To..
Zzaj	Short Latino
Ken Clinger	Three of Us
555	rice
Minoy	Not Knowing What Thunder ...
Poetry Devils	biographies
Flammable Mammals	Attitudes
Michael J. Bowman	Dressed To Kill
Clarke Mode	Traveling Nowhere
Alien Planetscapes	Casual Users excerpt
David Fuglewicz	Nuclear Destiny
Andrew Franck	Kommerz With Kurt

SAMPLER #3

David Fuglewicz	Now One, I Stand Euphoric
Mouth Bandits	I Know a Man
Inch Eggs	Ghost of Irene
Carion Dog	Isabella
Dan Fioretti	Miniature Resolutions
Ken Clinger	Family Ties
Zzaj	Base Desire
John M. Bennett	Somantic Registration
The Bill Jones Show	Moon Sea Land Sun
Eric Muhs	Trust in the Lord
555	Golden Q
Stipes & Pablum	A Strangely Familiar Tune
Bombarded With Flowers	Crash Landing
Chris Phinney/Hal McGee	Momentum of a Rectangle
Tear Ceremony	Prayer
Gnaw	Cranium Danger
Jake Berry	Deep Nature Part 3

SAMPLER #4

Eric Blakely	Uncle John's Farm
Beatnik's From Mars	Find a Lady
The Muscle Shoals Noise Orchestra	The Worm excerpt
Plastic Eye Miracle	5:10 To Dreamland
Bob Black	Committees, etc.
555	Going Down the Toilet
Zzaj	Speakeasy
Mannu Altina	Awana
Invisible Wilbur	The Big Brag
Mt. St. Helens	The Tour
Bob Z.	Shade of Gray
Michael Mantra	Heavy metal Dream
twright4	Sally Ann
A Lovin' oven	Hypnotizin' Betty

Chirs Phinny/Hal McGee
Ken Clinger/Dan Fioretti
Steve Cohen
Sanity Assassis
The Killjoys
George Willard

Pelican Waltz
John M. Bennett
The Hook
Already Know
When Will It Come
I Hate Everything

Underwater Geography
The Laurels
Sin Drome
Dead Air
Greenhouse Effect
B & R
Dino DiMuro
Ken Clinger
Bob Bunce
Flammable Mammals
Techno Dudes
Cleaners From Venus
bobBy

Penny in My Head
Skin and Bone
Turnback
Dead Air
Precarious
Keep the Faith
Star Strip
Pam Baron at Syms
Clean Air Town
Rock Bottom Blues
Trigger
Time in Vain
excerpt

SAMPLER #5

Rev. Nate & the Brotherhood
Bella Artes
Robert Karnes
Ordinary Boys
Anal Sadist
JA
The Look of Utter Disbelief
Buxinrut
The Bill Jones Show
The EXI's
Trust Obey
Martin Newell
Tom Furgas
Jeff Central/Alois
wendel doesn't mind
Skidd Freeman

1st I'm Gonna Eat My Dessert
Metallic Blue
Making Love to a Virgin Land
Southwestern Suburbia
Stable excerpt
Kill the Bastard
Dulce A Decurumus
Evolution Way
1000 Ways to Get Rid of Your Wife
The Choice
I Am Thirsty excerpt
Soul Monday
An Undivided Breakup
Resonance excerpt
Love
When a Stranger Calls

SAMPLER #8

Twenty million Good Reasons
Dry Twigs
Theatre of Ice
Tear Ceremony
David Barnes
Funeral Party
Kevin Leonard
The Blind Mime Ensemble
Bite the Wax Godhead
Richard Graham
Command Co.
Chris Wind
Sparawl
Alien Planetscapes
Squelch
John January
The Blind Mime Ensemble

The LSD Freaks excerpt
Real Rock From the Rock
Slave / Bonfire
Untitled #1
Peel the Wrapper
She Dances
Pursuit
I Didn't Start the War
While You're Dreaming
Come
Command
Pieces For Sax
Razor Back
The Suite excerpt
Rock Star Sneakers
Survey Said
A Pantomime For the Blind

SAMPLER #6

K.D. Schmitz
Paul Bonomo
Myle Frank
The Evolutionary Contri Committee
Chris Phinney/Hal McGee
ST37
Rob Skane
John Hinds
Minoy
Kräzy Haus
The Living
Bishop Steele
Mud Pie
Linda Smith
Shocking Baby Secrets

Girl of My Dreams
Murder
This Old Piano
Industrial Muzak excerpt
Indelible Purple
Snooty Y Choobs
Untouchable
I Quit Match
Ice Cream Money excerpt
The Beast never Sleeps
Crash Crash
Egyptian Theme
tilt-o-whirl
Love Song For Laughs
untitled

SAMPLER #7

Skidd Freeman
Michael Chocholak
Joy Before the Storm
Dudebeats
Histatic Charge

1969
Shifter
Confederation
Freelance Spy
Last Message

Each GAJOOB Sampler tape is 60 minutes. Every artist who sent a tape for review in this issue has been given the opportunity to be included on a sampler. Some artists have more than one selection simply because they have more than one tape reviewed. GAJOOB is offering this Sampler series, hoping that more people will make contact with independent recording artists given the opportunity to sample their work. Anyone who orders the complete set will experience an amazing breadth of independently recorded work that will both challenge and entertain -- besides giving a tremendous overview of these kinds of works in general.

GAJOOB #7 SAMPLER TAPE ORDER FORM

- ☐ ISSUE SEVEN SAMPLER #1
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- ☐ ISSUE SEVEN SAMPLER #6
- ☐ ISSUE SEVEN SAMPLER #7
- ☐ ISSUE SEVEN SAMPLER #8

OF TAPES _____

X \$3.00 = _____

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= TOTAL ENCLOSED _____

foreign orders please add \$1.00 per tape, or
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send cash, check
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PO Box 3201
Salt Lake City, UT
84110
USA

COMPLETE SET OF 8 FOR \$20.00

COMPILATIONS

Milenoise Cassettes, c/o Chris Tm, 1225 North East St. #163, Anaheim, CA 92805-1121; is "seeking contributions for an upcoming compilation tape. No deadline as of yet. No theme either. All contributions will get the usual payment of 1 copy per track used."

Color Disc & Tapes, c/o Gary, 17 Lorne Road, London E17-7PX, U.K.; announces The Cleaners from Veus have called it quits and Cleaner Martin Newell is now working under the title The Brotherhood of Lizards. New things coming out are: Cassette Compilations, WeR7's next tape, new MA tape and later a tape by The Lysergic Ballroom!

Hypertonia World Enterprises, c/o Jan Bruun, PO Box 4307, N-5028 Bergen, Norway; plans to release a cassette-only compilation of songs written by Charles Manson (check out Manson's LP "Lie" - if you can't find it, send a blank tape for a copy (include \$2 postage)). Songs about Manson/"The Family" etc. will also be considered, as well as versions of the Beatles' songs "Helter Skelter," "Piggies" and "Sexy Sadie" + Beach Boys' "Never Learn Not to Love" (written by Manson). Start sending your contributions!!! Free copy to all participants. Planned release date: August 8th 1991.

Disgruntled Employees, c/o Sverre H. Kristensen, Agtrupvej 109, 1.tv., DK-6000 Kolding, DENMARK; invites you to participate in an upcoming cassette-only release called "Phone Pranks" as part of its Spoken Word series. All languages will be considered. No specific deadline. The tape will be released when enough contributions have been received. Free copy to all who contribute. All you FREAKS out there, start dialing and taperecording today! And send your tapes tomorrow! Aargh!!

Retrofuturism, PO Box 227, Iowa City, IA 52244; announces a call for submissions to *Retrofuturist's Real Life Audio Companion* which will be a 90-minute audio cassette containing the recorded sounds of real life. The idea arises from the belief that the highly specific can have much to say about the universal. Anyone who can hold a microphone and press "record" is welcome and encouraged to submit. "Send us the best 15 minutes of tape from your life: we will excerpt and compile from whatever is sent."

Fish Drum Magazine, 626 Kathryn Ave., Santa Fe, NM 87501; is "interested in submissions on cassette of unreleased 'poetry and music' works for a future issue of Fish Drum."

Rodent Productions, 1045 Haman Way, Roseville, CA 95678; announces that *International Contact Zine #1* is out now. "It is an all ad and review zine. If you want your ad printed in it send two 25¢ stamps or 2 IRC's with your ad. The price is also two 25¢ stamps or 2 IRC's for the zine. Also, send things in for review. If you send in something for review or an ad, you will get a free issue. Also send demos in for compilation tapes."

Red Neon Tapes, c/o Patrick Parent, 76 Rue Wayenberg, 1040 Bruxelles, Belgium; is "...looking for contributors to the first international compilation tape on Red Neon Tapes. One free copy to each selected artist. Tracks will not be more than 4 minutes long. Pure noise will be rejected."

Nuclear Trenchcoated Subway Prophets Publications, 118 E. Goodheart Ave., Lake Mary, FL 32746; has just released Volume One of its cassettezine, entitled *Three Midnight Streets*. "I'm currently seeking contributions (music / spoken word) of Gothic Morbidity for vol. 2, hopefully incorporating magikal elements... music to be uneasy to... your wildest dream, but your most horrible nightmare... complete darkness music..."

Orphanage Records, 1702 W. Camelback Rd. #315, Phoenix, AZ 85015; has a number of upcoming compilation records, cassettes and CD's. "We would like to invite you to submit material or write us for more info."

copy to every contributor. The second is looking for music made with toy instruments, deadline September 30, and also a tape to each contributor.

Something For Nothing, 516 3rd St. NE, Massillon, OH 44646; is putting together a tape compilation dealing with social issues, mainly interested in alternative sounds not offensive to Christianity.

Talkwork, c/o Textured Press, 2319 N. 45th St. #181, Seattle, WA 98103; is a quarterly audio journal for presenting poetry in alternative medium. Submissions are always welcome! Send on good quality cassette, VHS tape, 1/2" 8tr r/r. Include SASE with correct postage for returns. Watch for and be a part of Talkwork 3, Summer '91.

RADIO

Marlon Michaels, Evox Empire Productions, PO Box 6904, E. Grand Rapids, MI 49516; (616) 455-9513; has just released the new Bonfire in the Boneyard 1990 with words and music from Monday Mornings, Tang S'dang, Opiate of the Masses, Sparrows, Shadowy Men on a Shadowy Planet, Traffic in Oceans and Laughter in the Rafters. Cost is \$5.99. Also a t-shirt that says "Radio is dead and gone and we're just poking it with a stick." Cost is \$12.50.

WUNH-FM, MUB-UNH, Durham, NH 03820; telephone: (603) 862-2087; FAX: (603) 862-2030; Marc Simony, program director sends his playlists that includes several cassettes.

No Pigeonholes is Don Campau's (PO Box 23952, San Jose, CA 95153) weekly radio show which features heavy airplay of independent cassette artists. Don's always looking for more cassettes to play.

Technology Works, PO box 477, Placentia, CA 92670; is a magazine and radio show on KUCR 88.1 FM (Thursday, 10-midnight). #1 had Meat Beat Manifesto, #2 had Nitzer Ebb and #3 had Revolting Cocks and Nine Inch Nails. The magazine is \$1 per issue.

Kindred Saction, c/o WAIF, 2525 Victory Parkway, Cincinnati, OH 45206; will play your tapes if you from their general area. Address them attn: Cynthia, Jerry or Steve.

Under the Floorboards, c/o Little Fyodor, PO Box 973, Boulder, CO 80308-0973; is looking for "...weird and extreme and obscure sounds on all formats, though cassettes have been about 75% of the show lately. *The Cassette Underground* is just what it says for 1/2 hour on Tuesday afternoons. It's tamer than my other, late night show, but it gets adventurous too. Submissions are welcome!

AVN Radio, c/o Peter Courtemauche, 1163 W. 29th Ave., Vancouver, B.C., CANADA V6H 2E6; (604) 738-0174; writes: "I do a radio show on CTR FM that features pure Noise every Friday afternoon — I play anything that comes in the mail."

Staalplaat, PO Box 11453, 1001 GL AMSTERDAM, The Netherlands; is an independent music store (lots of cassettes!) and tape distribution label that produces a radio program which airs weekly "on the only pirate radio-station left in Amsterdam (Radio 100). During this 2-hour radio show, we mostly play music from the store. In the beginning these were fairly straight radio programs, but now they have a more improvised character."

The Hellfire Club, PO Box 4585, Santa Clara, CA 95056-4585; is a radio show on KFJC-FM Los Altos Hills, California, every other Thursday at 10pm to 2am. Difficult music is the focus. "If you are a difficult music artist and are going to be in the Bay Area, let us know in advance so we can possibly set something up. An interview or live-in-studio performance; pretty much anything you can come up with."

WHRD, 45 Quincy St., Cambridge, MA 02138

WBRS-FM, 415 South St., Waltham, MA 02254-9110

WKDI, 544 College Ave., Dekalb, IL 60115

WXYC, Box 51, Carolina Union, South Rd. & Raleigh St., Chapel Hill, NC 27514

WHUS, Box U-8R, 2110 Hillside Rd., Storrs, CT 06269-3008

WFUM 91.1 FM - Amateur Public Radio; East Orange, NJ

CJAM 91.5 FM - Community Radio; A Department of Student Media, University of Windsor, Ontario; (519) 258-6397. 401 Sunset Ave., Windsor, Ontario, N9B 3P4 Canada. Brendon Hickey, music director. "Nothing is too outlandish."

WCSB 89.3 FM - College Radio. Suite 956, Rhodes Tower, Cleveland State University, Cleveland, OH 44115

CKUT 90.3 FM - 3480 McTavish, Suite B-15, Montreal, Quebec, H3A 1X9, Canada; (514) 398-6787; fax (514) 398-8261

KZSC 88.1 FM - University of California, Santa Cruz, CA 95064. Home of the Ub Radio Network.

Your Host Bobby, PO Box 1775, Bellingham, WA 98227; has a show on KUGS. Send tape submissions and other communiques there.

Sonic Limitations, c/o WMNF, 1210 East Martin Luther King Blvd., Tampa, FL 33603; is a show hosted by Ray Villadonga. It's on the air four times a month on Wednesdays from 11pm-Midnight on 88.5 FM out of Bellingham. Ray promises to play every cassette, record and CD he receives.

Prose in Cannes, 1600 Grand Ave., St. Paul, MN 55105; is a show hosted by Roger Skulback. It specializes in new experimental music from the hometaper

CONTRIBUTIONS REQUESTED

Alice-Rainbow Pilcher, 6 Courtland Ave., Ilford, Essex, IG1 3DW, ENGLAND; telephone: 081-554-5490; has some projects in the works... in need of information about Trees and Flowers; anything on AIDS, Saxophones, Photography and Poetry, and personal experiences with brain machines; "I have just got the AMIGA 500 computer and would like to hear from anybody doing creative stuff using the 500;" looking for poems under rocks; "I play saxophone with the group CONSPIRACY quartet of improvising musicians based round London."

Diamond Hitchhiker Cobwebs, 118 E. Goodheart Ave., Lake Mary, FL 32746; is a magazine currently on the lookout for "long nocturnal ramblings, psychotic hallucinations, morbid trance writings, surreal manifestos, psychedelic nightmares, erotic suicide notes...." They do reviews and interviews, weird mail order and penfriends. At least according to their postcard.

Michael Pittard, c/o Scary Music, 324 Auburn, Monroe, LA 71201; requests any information regarding Klaus Nomi.

Anticopyright, PO Box 368, Cardiff, CF2 1SQ, U.K.; Waldenburg Str.4, Braunschweig 3300, W. Germany; PO Box 162 Oakdale, IA 52319, USA; is a worldwide distribution service for agitational and generally scurrilous art / flyposters. It attacks, subverts and supercedes the present order, almost by accident. Posters are sent in to distribution points to be photocopied, then included in a catalogue which explains how to order it. We need people to send in work, people to stick up posters, and people to become distribution points for their own countries or areas. We also need money, ideas and resources to keep things going. Any correspondence or involvement is welcome.

Davib Hollis & Michael Deveron, 9 Lauderdale Street, Edinburgh EH9 1DF, Scotland, U.K.; publish *1000 Pictures*, which is a free magazine (send stamps). Written pieces on anything you like. Politics, humour, poetry, stories, cartoons, rants, ramblings. All printed copy to alt. One side of A4 is the only limitation.

Nee, PO Box 36, Libertyville, IL 60048; has some interactive comics which as you to fill in the blanks or use the supplied pictures to create your own. Send a stamp for some.

Joy Before the Storm, W 179 N 8587 Village Ct. #8, Menomonee Falls, WI 53051-2679; is currently seeking contributions of video, still pictures, or audio pertaining to Cheerleaders. "Material received will be used on, or in conjunction with, my current project entitled, *Going Under*. Chosen contributions will be used to present the cheerleader as an icon of American youth and conformity. All contributors will receive a free copy of the finished product. There are no limitations. Soft, hard, quiet, or loud. Send whatever you want and all that you can.

International mail art project organized by the Raft and PaGaGaGa: MAIL ART AGAINST TERRORISM DIRECTIVE. Deadline 30 August 1991. NO FEE. NO JURY. NO REJECTIONS. Documentation to all. Send your art. Media choice open, to: **FaGaGaGa**, Box 1382, Youngstown, OH 44501 and **Oleg Yudin**, 128-2 Bucharestskaya St. #256, Leninograd 192288, USSR. Please include a brief narrative about yourself. You must use registered mail when corresponding with Oleg Yudin. ALL WORKS WILL BE EXHIBITED IN RUSSIA AND AMERICA.

R.K. Courtney, 942 Iowa Ave. #942, Iowa City, IA 52240; writes: "For years, I've saved notes that people have written and left on my door. I also began saving notes not addressed to me, scraps from the street, from public wastebaskets, notes left in library books, other people's shopping lists, pages torn from diaries, university and elementary students' notes, notes from pleading lovers or enraged lovers, flirting notes between co-workers, anonymous obscene insults (usually crumpled), notes in semi-literate English I can't decipher, notes in Vietnamese and Chinese I can't understand, hand-drawn maps showing routes through neighborhoods, impromptu memoranda on the back of formal business letters. All of these have been put into notebooks titled "Notes from the Street" and "notes from Elsewhere." Now I'd like to start a book to be called "Notes From All Over." Obviously, I need the help of mail artists from many places. PLEASE SEND A NOTE YOU HAVE FOUND! I'll acknowledge your contribution, and when I've gotten enough to exhibit, I'll send you a catalog listing all the contributors.

Ever read Dear Abby or Ann Landers? Ever notice how the advice they give is not anywhere near what you think they should do? Well fret no more. GRITS 'zine is starting a syndicated advice column for the "alternative" press called Dear Dude. The rules are the same as Abbie's. Simply send your troubles to: Dear Dude, PO Box 779-153, Barefoot Bay, FL 32976. If you would like a personal reply send an SASE. Anonymity is assured. Questions can be about anything at all so don't be shy. Nothing too mundane or strange. This column will also be FREE to any publishers who wish to use it in their zine. Simply send an SASE to the above address for details.

ODDS & ENDS

Asso. Rocking Rebel, BP. 13 Les Provinces, G1200 Argentan, FRANCE; is into "punk power."

Color Disc & Tapes, c/o Gary, 17 Lorne Road, London E17-7PX, U.K.; announces The Cleaners from Veus have called it quits and Cleaner Martin Newell is now working under the title The Brotherhood of Lizards. New things coming out are: Cassette Compilations, WeR7's next tape, new MA tape and later a tape by The Lysergic Ballroom!

Chris Aubert, 87 Rue Nicolas Robert, 28500 Vernouillet, France; has 2500 tapes available. Only trash/hardcore. Demo, live, advance

tapes, rare interviews, soundchecks. For a list send one IRC or \$1.00 (cash only - no coins).

Dollyhead International, 73 Fitzgerald House, 169 East India Dock Road, London E14 0HH, U.K.; has a Brian Jones t-shirt available for \$13.00 ppd.

Irre Tapes, Barendellstr. 35, 6795 Kindsbach, W-Germany; will send your flyers out with its mail all over the world. Also write if you would like to do the same. Contact Matthias Lang.

Panpost, c/o Mark Bloch, PO Box 1500, NY, NY 10009-8905; says: "If you have a computer, a modem and a telephone line, you can call Panscan. Discuss mail art and post-art issues. See the international project listings. Participate in on-line, interactive experiments. To log on Echo and get your free 30-day password, call Echo Communications (Modem: 300, 1200 or 2400 baud) at (212)989-8411. Tell 'em 'The Panman' sent ya. Hope to see you there."

Online Digital Music Review, c/o Steven McDonald, 4320 Sarah St. #12, Burbank, CA 91505; (808)567-1638; is the co-sys-op of MusicRoundTable on GEnie (General Electric's Network For Information Exchange). ODMR is electronically published twice monthly and reviews everything that comes through the door. Just added a cassette column. There's also a discussion area where you can "chat" with others. Write for more info.

CATALOGS

Mutilation Graphics, 3765 Oriole Ct., Shrub Oak, NY 10588; carries a whole slew of offensive t-shirts, along with a bunch by Ed "Big Daddy" Roth and hand-screened poster-size prints by Cornelius Organ. Their catalog is available for \$1.

Swinging Axe Productions, PO Box 199, Northridge, CA 91328; sent their catalog of records, tapes, CD's, videos and t-shirts. Seems to deal mostly with experimental/noise genres. You can probably score this catalog for a stamp.

Video Music, Inc., PO Box 1128, Norristown, PA 19404; sent me more press releases announcing new videos they have, including UK Subs, Christian Death, Man Bananas, Dr. John, Gary Numan, Gregg Allman, Flesh For Lulu, Nazareth, Triumph, Thin Lizzy, Joni Mitchell, Warlock and more.

Headcheese Graphics, PO Box 21207, Denver, CO 80221; has multi-color t-shirts available @ \$9.95 each. Judging from the sheet they sent, they look really cool.

B and R, 428 Eden Park Blvd., McKeesport, PA 15132; has a catalog of tapes, t-shirts, hats and stickers with their logo and ensignias and stuff. Write Joe Mellon for more info.

Platitude Music, c/o Jeff Jarvie, 750-119 North, Indiana, PA 15701; has a free catalog listing their tapes. There's also a video available.

You can check out **Dick "Zzaj" Metcalf's** new catalog of music for the asking. Full of interesting "improvisational" solo tapes and collaborations. Write HG, 19th SUPCOM, PO Box 2879, APO, SF 96218; you'll certainly get it.

Sound of Pig, c/o Al Margolis, PO Box 150022, Van Brunt Str., Brooklyn, NY 11215; has a catalog of over 250 cassettes. You can get the catalog for free probably. The cassettes are very reasonable too. A big emphasis on electronic experimentation.

LowLife, PO Box 8213, Atlanta, GA 30306-0213; has a catalog of tapes and back issues you can probably score for a stamp.

dustrial to core poetry.

Synkronos Music, c/o Chuck Van Zyl, PO Box 22, Upper Darby, PA 19082; has a catalog free for the asking which includes dozens of "Space Age Music" releases from the likes of XISLE, D. ANDREW RATH, CHUCK VAN ZYL, ART COHEN, SYNBION, KOLAB and THE NIGHTCRAWLERS. Looks very impressive, printed on glossy stock.

Silent Records, 540 Alabama #315, San Francisco, CA 94110; has a free catalog of tapes, CD's, LP's, EP's, books, zines, software and t-shirts. A few experimental things sound very interesting.

The Trundley Experience, 29 Leven Street, Middlesborough, Cleveland TS1 4HP, ENGLAND; has a mail order catalog with "over 2,000 tapes, records, and zines. All Kindsa Soundz in 48 pages for only 50p plus an A5 SAE!!"

Sonic Delights, PO Box 332, S. Orange, NJ 07079; offers a free catalog of low-priced cassettes which says on the intro page: "Sonic Delights brings you more 4-track and otherwise homemade 'albums' full of songs and sounds. Don't believe the CD hype - the lo-fi portable recording studio is the true medium of musical revolution!" T-shirt available too.

Porkopolis, PO Box 3529, Cincinnati, OH 45201; has a catalog available for a stamp which lists dozens of low-priced tapes; and also features an on-going compilation tape series. Send SASE for details.

Orphanage Records, 1702 W. Camelback Rd. #315, Phoenix, AZ 85015; has a catalog of LP's 45's and tapes. Industrial, thrash, punkgore and more. Orphans & Widows, Theatre of Ice, Warlock Pinchers, David E. Williams, Elusion of Safety, Glitter Doll, Clocks and much more. Send a stamp.

Political Asylum, 3 Balmoral Place, Stirling, Scotland, FK8 2RD, U.K.; has t-shirts, demo and live cassettes, badges and an upcoming album. Write for more info.

Master / Slave Relationship, PO Box 191211, San Francisco, CA 94119; has a catalog of tapes, CDs, videos, posters and lyric booklets. You must be 21.

PUBLICATIONS

Woodhenge Press, N2493 Kunz Road, Fort Atkinson, WI 53538; telephone: (414) 563-2692; has just published a book of poems by Ron Ellis entitled *The Blue Train*. It's 90 pages, perfect bound.

ND, PO Box 4144, Austin, TX 78765; is a magazine "dedicated to the idea and process of Contact - Exchange - Document. We are interested in independent artistic endeavors which are vital. Our magazine explores such forums as mailart, cassettes, performance and more." The current issue is \$3.00.

Xeroxial Editions and **Plaster Cramp Press**, PO Box 1083, Wheaton, IL 60189; announce the publication of *Novel Approach*, a coincidental mailart assemblage collected by the avant-garde museum of temporary art. 100+ contributors, 100+ pages. \$5 plus postage. Write for more info.

See Hear, 59 E. 7th St., NY, NY 10003; has just released catalog #16. You can get yours for \$1, and it's loaded with magazines and books and video and comics, etc., with music as an emphasis.

The Wild Rag, 2207 W. Whittier Blvd., Montebello, CA 90640-4014; phone: (213) 726-9593; FAX: (213) 726-4046; is the official monthly newsletter for Wild Rag Records. 12 issues/\$5.00. All the latest information, tour dates, interviews, advance pressings, demos and other news.

Look Again, PO Box 1090, Hudson, NH 03051; is a thrash-metal zine you can get for \$2. #2 has Corrosion of Conformity, Cro-Mags, Soundgarden and more. Also reviews.

Rodent Productions, 1045 Haman Way, Roseville, CA 95678; announces that *International Contact Zine #1* is out now. "It is an all ad and review zine. If you want your ad printed in it send two 25¢ stamps or 2 IRC's with your ad. The price is also two 25¢ stamps or 2 IRC's for the zine. Also, send things in for review. If you send in something for review or an ad, you will get a free issue. Also send demos in for compilation tapes.

DSFA, c/o Anthony V/D Berg, Bloemenlaan 181, 4381 TC Vlissingen, The Netherlands; announces a promotion tape and zine. Tape has full-color cover and zine is 48 pages of interviews and stuff about the bands on the tape. Price is \$6.

Gerald Houghton, 49 Addington Road, Irthlingborough, Northants NN9 5ST, U.K.; publishes *Y.W.F.C. #3* has Happy Flowers, Splintered, JFK, Hotalacio, Skullflower, The Wasp Factory, opinion and rancid bigotry.

Stephen Whiting, 14 Hawthorn Crescent, Caddington, Luton, Bedfordshire LU1 4EQ, England; publishes *CLOD Magazine*: free gifts, competitions, cartoons, stories, features, pictures, club news, jokes 'n' riddles, consumer awareness, information, letters, whack insults, fashion, vorticism, the stars, music, paranoia-criticism, rebellious ink-zine! 40 pence and a large S.A.E.

7 Stanzine Promotions, 130 Common Edge Road, Blackpool FY4 5AZ, ENGLAND; publishes a 'sex' hat dance magazine. #10 features Michael Jackson, Cyclic AMP, Howl in the Typewriter, Ceramic Hobs, Ted Nugent, Sonic Youth, Bill and WADS of other stuff. 50p and an A5 size SAE.

EGO, c/o R. Tomens, 439 Lordship Ln., London N22 5DJ, ENGLAND; is the "New post-Maggie-zine." New issue has Henry Miller, Philip Marlowe and more. Also looking for articles and artwork.

Pit Bull Terrorist, c/o The Dollyhead International, 73 Fitzgerald House, London E14 0HH, U.K.; says it's "random senseless violence, genital modification, nuclear waste, G.G. Allin, liberated texts, distortions, kill your parents, reviews and confusion." 75p or \$2.00.

Phillip S. Hensel, 612 Colorado Ave., Baltimore, MD 21210; is distributing Edward Bellamy's *Equality's Crucial Chapter "Transition Period"* for \$2 ppd.

PUBLICATIONS REVIEWED

all genre • Volume I, Report 2 • 30 pages, standard • \$65/year (12 issues, with cassette tape) (includes free t-shirt) • 738 Main St. #387, Waltham, MA 02254-9038 • The magazine is called *Monthly Music Report*. What you get, as a subscriber, is a high-quality tape (4 artists with 3-4 works each) and a 30-page zine, four of which are devoted to self-profiles of the artists on the tape, the rest taken up by a letters section with opinionated replies, a few pages of album listings (not reviews, just listings), a couple articles about the music industry in general and ads, most of which are in-house stuff. This issue's tape is quite broad-based, offering up stuff from We Saw the Wolf (great Celtic flavored hard-edged rock), Sabrina Kaleta (decent unaccompanied poetry readings), Seth Cahn (excellent progressive rock with acoustic leanings) and Urban Ambience (instrumental improv with an experimental bent). Now the idea behind this whole project is that each of the artists pay \$50 to get on the tape and thereby have it distributed all over the country — sort of a co-op promotional service. The editorial revolves around the fact that the music industry is A BUSINESS and how difficult it is to break into (or "out of," or "apart") that mindset. It says that *all genre* and the *Monthly Music Report* are dedicated to opening up the way people get music (and get to it).

Arrested Development • #3 • 24 pages, standard • \$2 • c/o Brian Staker, 1493 University Village, Salt Lake City, UT 84103 • This is beginning to come together for me. To be honest, it's taken me three issues to understand the general gist. What I get from it (and Brian's collage assembly necessitates that you'll draw different conclusions) is nihilistic, in nature. The religious cut-ups drew my attention and seemed to build up over the course of the zine. There's some poetry and a short story by Dee Wolfe and an ever-present White Boy insert (much of the zine uses pop culture to comment on pop culture, and including a White Boy insert might,

itself, be a subtle, humorous, poke at underground culture). Paste-ups and other alternative assemblages are also used throughout.

Ashes • 5 Volumes • 50 pages • \$3.00 ea. • Caliber Press, 31162 West Warren Ave., Westland, MI 48185 • The five volumes of *Ashes* compile the art and sotries of John Bergin, publisher of *Brain Dead*. Bergin's graphic drawing style and prose are both darkly inviting and simply must be seen, because he is truly a unique artist. These are highly recommended.

Baby Sue • Volume 2, Issue 4 • 20 pages, digest • \$2 • PO Box 1111, Decatur, GA 30031 • Baby Sue's slant is decidedly nihilistic and funny as hell. Besides comics, this issue has a piece on recycling (in eight easy steps). The last step reads: "Take off your clothes and rim your asshole with your left index finger.... This in itself is actually the simplest and most effective solution to our environmental problem. Simply stand around and massage your asshole with your left index finger. In reality, this simple act does as much for our environment as any recycling program can ever do." The issue is rounded out by interviews with comic artists Ace Backwords, Mary Fleener and Roy Tompkins; plus a music review.

Balloon Ride • #2 • 28 pages, standard • \$1.00 • c/o Karl Hendricks, 813 Romine Ave., Port Vue, PA 15133 • Record reviews, an interview with Wimp Factor Fouteen, poetry, fiction, record listening party and zine reviews.

Battery • 16 pages, digest • \$1.00? • c/o 127 House, PO Box 11481, Knoxville, TN 37939-1481 • Billing itself as "The Basic statement of an anonymous anti-authoritarian collective. Addresses codification, sensual play, the communication age, clockwork music, copyrights, more. Intelligent articles to that effect.

Blacklist • Volume III, Number 10 • 8 pages, standard • \$1 • Placebo Press, PO Box 1417, Salt Lake City, UT 84101 • Introduced as a mixed media magazine, this issue has poetry, a short story and an essay. The essay takes up the largest portion of the zine and focuses on psychedelic drugs, attempting to dispute the War on Drugs with scientific references. There's also a soundtrack running along the bottom of each page. And I got a White Boy mini included in my envelope.

Bold Print • 40 pages, standard • \$2.00? • c/o Kyle Hogg, 2211 Stuart Ave., Richmond, VA 23220 • On the back pages, Kyle writes about being overloaded with poetry. Piles of it. Wading in it to his knees. And, by the looks of this issue, I believe. Just a whole lotta poetry here.

Dagger • 32 pages, standard • \$2.00 • c/o Tim Hinely, PO Box 460, Somers Pt., NJ 08244 • Publications reviews, record and tape reviews, Bitch Magnet interview and fiction with a decidedly hardcore/punk slant. Reviews are very opinionated — which makes 'em fun to read.

The Dead Air Misprint • #1 • 4 pages, digest • free (send a stamp) • c/o Dead Air Productions, 6370 York Road #115, Parma Heights, OH 44130 • While containing characteristics of haphazard collage zines, this short zine is certainly understandable. Short pieces on the Art Strike and Copyright make up the focus.

Dumpster Times • #8 • 40 pages, half legal • \$2 • PO Box 80044, Akron, OH 44308 • A very well-put-together anarchist zine which shows a lot of personal concern for this cause and also an ability to deal with reality. There's many things in this particular issue to recommend it, besides the obvious intelligence that editor Wendy S. Duck brings into it. "Throwing Bodies in a Ditch" writes about mass graves which U.S. soldiers left behind after their invasion of Panama. Ms. Duke also reviews at length Ellen Dissanayake's book, "What Is Art For?" Jack Garrett's "Keep Rolling" discusses why he doesn't read or watch the news. A few excerpts from Rich Richardson's "The Copper Spider" provide intriguing real-life anecdotes. And there's more, including poetry and letters. Highly recommended.

Electronic Cottage • #5 • 84 pages, standard • \$3.00 • c/o Hal McGee, PO Box 3637, Apollo Beach, FL 33572 •

I think Manuel Motnes and George Munnshay say it best when they write that most magazines which write about electronic music don't remember that all musical technology, musical instruments, etc., only exist because there are musicians who use them and Electronic Cottage is important for electronic music fans because it extensively discusses the music AND THE MUSICIANS. And in issue #5, "extensive" seems to be the operative word here, featuring lengthy interviews with Don Campau, Henry Schneider, V2 Organisation, Ken Clinger, Rodolfo Protti's Old Europa Cafe, Alien Planetscape's Doug Walker, John M. Bennett, Carl Howard and more.

File 13 • #9 • 42 pages, standard • \$2 • Box 175, Concord, MA 01742 ••• Pain Teens, an anecdotal "interview" with Love Child, Richards' "Boy, What a Crummy Summer" talks about its University-sponsored drug experiments (he being the experimenter). Editor Mark Lo waxes personal in the editorial, and much of his magazine reads that way, like you're talking about music and stuff — music being your main interest, but not only interest, ya 'know. This is one of my favorite magazines. And lots of cassette reviews in amongst the record and CD reviews make it an excellent resource for the cassette networker and enthusiast.

Fish Drum • #8 • 48 pages, digest • \$3.00 • c/o Robert Winson, 626 Kathryn Ave., Santa Fe, NM 87501 ••• Effectively a split book of sorts between poets Judyth Hill and Joan Logghe. Lots of images abound here.

Godsend • #15 • 24 pgs, digest • \$1 • c/o Todd Zachritz, 1401 Fuquay Rd., Evansville, IN 47715 ••• Interviews with Legendary Pink Dots, Severed Heads, Front Line Assembly, Psyche, Batz Without Flesh and music reviews. Also a color animal rights brochure and a Paul Weinman mini insert. Rough around the edges, but direct and thoughtful. ••• #16 • 20 pages, standard • \$1.25 ••• Alien Sex Fiend, Illusion of Safety and Al Margolis interviews plus quite a few stories and quite a few more short music reviews (including cassettes).

Grfts • Music Issue • 34 pgs, standard • \$2.75 • c/o Scott Harbaugh, PO Box 779-153, Barefoot Bay, FL 32976 ••• When this comes to my PO box I drop everything and read it cover to cover. Harbaugh's writing is what makes this stand out every time. Very pointed, hilarious and often insightful commentary. Most of this involves famous names with made up stories with just enough truth. Hitler Harbaugh and Cuddles the Wonder Dog comics. A censorship piece. Ann Landers and Robert Wallace advice columns. Concert reviews. War news. "My Life With the Monkees" by Axl Rose. And reviews and shit which is largely taken up with books by and about Charles Manson which Scott has found in used bookstores. Highly recommended.

Heartsong Review • #9, Fall/Winter 90/91 • 58 pages, standard • \$3.00 • PO Box 1084, Cottage Grove, OR 97424 ••• As the name suggests this is mostly a music review magazine with a total slant toward New Age. Not everything they receive is reviewed, choosing instead to "only review recordings that we like. When we receive a recording for review, it goes through an initial screening, which means the editor gives it a listen to see if it's tolerable and meets our criteria [which are]: independently recorded, not generally available in music stores, well done in production and content, including vocals in some form, or instrumentals created for consciousness expansion, etc.... Rounding out the issue are an interview with Sound Healers Association director, Jonathan Goldman, related news, editorial comments and reader's letters. Also, with the next issue, Heartsong Review will be sending sampler tapes to its subscribers. You can get on one for \$50/minute (3 minute minimum).

The Insider • #19 • 12 pages, digest • \$1 (\$5/6 issues) • T.O.G., PO Box 4542, Arlington, VA 22204 ••• Tape reviews by a few different contributors along with an interview of radio station DC101's morning man, Greaseman, make up this issue. The reviews take a helpful approach, going so far as to suggest better ways to mix a particular song.

Incite! • #19 • 16 pages, digest • \$1 • c/o Tim Albom, PO Box 649, Cambridge, MA 02238 ••• Albom does this zine because he wants to tell us something. This reads like talking music with a close friend. Always a welcome sight in my PO box.

Independent Music Guide • \$2.00? • Independent Music Network, PO Box 3516, Carbondale, IL 62902 ••• This is a pay listing/distribution service. In other words, you pay \$65 and, in return, you are listed in the guide for one year. IMN offers many services along with this, including a national radio show co-sponsored by Musician Magazine and international distribution via a toll-free order line. The guide itself, besides a good chunk of music listings, contains various articles with a sort of better-your-craft slant. However distasteful the concept of paying to be listed is, I'm sure you could do a lot worse simply left to your own devices.

Inspiracy CAD • #4 • 20 pages, digest • \$1.25 • PO Box 523, Columbia Station, OH 44028 ••• This amounts, for the most part, to an assessment of fringe publishing in general and, more particularly, Factsheet Five. Bob Black reviews issue #37. Gerry Reith decries F5 editor Mike Gunderloy's "distanced" approach to reviewing. And ICAD editor Rodney Eric Griffith offers a summation to the whole thing, saying, "The time has come to recreate." Meaning to banish the "poseurs" with flamethrowers or, perhaps, drop out of what's left of the scene and return with a new.

International Contact Zine • #4 • 8 pages, standard • \$1 (cash or m.o. payable to M. Benedetti) • 1045 Haman Way, Roseville, CA 95678 ••• An all-ad zine. Ads cost \$1, and if you place an ad you'll get that issue free. Another good resource for cassette networkers and enthusiasts.

KOAN • #1, 4th Quarter 1990 • 12 pgs, standard • \$2.50 • PO Box 18278, Washington, DC 20036-8278 ••• The majority of this first issue is taken up with an interview of James of Ignorant (formerly Psychodrama) — and it's a good one. He talks about his philosophy, Lisa Suckdog, Costes, Boston, former bands, early roots and working at a home for handicapped. The corners are filled with assorted tidbits like comics, ads, a few music reviews, zine and book reviews and a show review. I'm looking forward to more.

Labnotes • 8-12 pages, half-legal • \$1 • What-Hiss Music, PO Box 24155, Winston-Salem, NC 27114-4155 ••• Making a regular clockwork appearance in my PO box is this zine of poetry put out by the independent label What-Hiss Music. Eshelmen's "Foaming at the Mouth" and "A Glimpse" by Mark Clark are a couple examples of several good pieces here.

Look Again • #3 • 44 pages, standard • \$2.00 • Look Again Records, PO Box 1090, Hudson, NH 03051 ••• Interviews with Neurosis, Biohazard, Wrecking Crew, Bad Trip, Only Living Witness, Slayer and Voivod. Plus articles on many more hardcore/metal-oriented bands. Also zine reviews and music reviews. They claim to be more eclectic than they appear to be in this issue, so send 'em a tape. This is very well done.

MSRRT Newsletter • September 1990, v. 3 #7, 16 pgs. • DeSirey-Dodge Archives, 4645 Columbus Ave. S, Minneapolis, MN 55407 ••• This is found on the cover: "MSRRT Newsletter's alternative news, opinions and resource listings are sent ten times a year to members of the Minnesota Library Association Social Responsibilities Round Table as well as to a number of other persons and exchange publications. Readers and publishers are invited to send review copies of periodicals, books and other materials, as well as editorial mail." What this amounts to is mostly capsule reviews on a wide variety of publications. GAJOOB was included in this issue, so obviously they're interested in all types.

New World • #2 • 20 pages, half-legal • \$1.00 • PO box 32234, San Jose, CA 95152 ••• Dedicated to New Age and New World music in the bay area. mainly ideas about the philosophy and aesthetics of New Age music. Includes reviews of tapes, a few thought-provoking articles and information about the genre such as radio programs and places to perform and other events. Very committed.

Otislain Directory • 26 pages, standard • \$2.50 • InterGALACTIC House of Fruitcakes, PO Box 235, Williamstown, MA 01267-0235 ••• The brunt of the directory consists of reviews of zines, books and videos (with a promise of reviewing anything (including music) — but not everything — they can get in their PO box). The OD is one of the better review zines, opting for an insightful approach, rather than a mere overview. And they tell it like it is. Other features center on IGHF-oriented rants and whatnot

(along with an excellent piece on the Washington DC anti-war march presenting a much-needed alternative viewpoint to the shackled one of the mass media), which serve to make this publication not only an excellent source of alternative material, but a hell of a good read.

Paper Toadstool • "Gasping For Air" issue • #2 • 24 pgs, digest • \$1 • Duncan H., 4946 West Point Way, West Valley City, UT 84120 ••• Some poetry and other writings fill in the edges here, but *Paper Toadstool's* main focus is the outstanding drawings of Duncan and others. This has a nice style, and beauty.

Pseudo'zine • #6 • 20 pages, digest • \$3.00 (\$10/4 issues), includes tape • PO Box 5088, Kent, OH 44240 ••• This is the movie buff issue with well-written articles on movies, watching movies, being married to movie buffs, alternative film makers and top ten lists. As with previous issues, this one comes with a tape which has two instrumental guitar strumming excursions.

RAIN Magazine • Volume 2, Issue #1 • 24 pgs, digest • \$1 • Greater Canton Youthquake, PO Box 6581, Canton, OH 44706-6581 ••• The Greater Canton Youthquake is an organization devoted to a decidedly active Christian ministry geared towards the youth of the Canton area. This is their zine. Articles about the fine art of Witnessing for Christ, a review of the album from the movie Jesus Christ Superstar, fiction by Laurel Gaddie, comic by Jason Underground. While the whole idea of gung ho "witnessing" leaves a real bad taste in my mouth, these people don't appear glassy-eyed, at least. The writing and what not here is thankfully tempered with reality and living in it today.

Ramblin' Willie's Broadside • Vol 2., No. 3 • 8 pages, standard • \$1? • PO Box 642, Winterville, GA 30683 ••• Article on bluesman Blind Willie McTell, record reviews, zine reviews, live show review (or, better put, an overview of Squeeze) and something about Double Cola.

Retrofuturism • #14 • 52 pages, half-legal • \$3 (\$10/4 issues) • PO Box 227, Iowa City, IA 52244 ••• Highly informed and intelligent publication by the Tape-Beatles featuring insightful, well-written articles about ideas on networking and its culture; along with a load of reviews, both print and cassette. Also available is a compilation of the bi-weekly *Yawn* which centers around the same general territory. A must-read for its provocative ideas.

Rituals & Dogma • Volume 1, #3 • 8 pages, tabloid • \$10/18 issues • Witchita Alternative Music Coalition, 1725 N. Fairmont, Witchita, KS 67208 ••• Excellent local music tabloid with articles centering on the music scene there. The WAMC is dedicated to providing their area with alternative music shows and outlets, including a compilation tape of local bands.

Rollerderby • #2 • 20 pages, standard • \$2.50 • c/o Lisa Carver, PO Box 1491, Dover, NH 03820 ••• Lisa Carver, a.k.a. Lisa Suckdog puts this one out. In it you get dirty letters, a critique of lingerie catalogs, "My Early Sexual Experiences," record cover reviews, letters between her and Brett Kerby, and an interview with Glen Meadmore (Vaginal Davis)

RRReport • #1 • 64 pages, standard, w/ CD • c/o RRRRecords, 151 Paige St., Lowell, MA 01852 ••• Very lively and engaging reading with a slant towards experimental electronics recording. This is a full package of diverse offerings, from a multi-page comic on atom-love to an entertaining article on the Japanese duo, The Hanatarash, which comes to us mostly from the viewpoint of one person escorting them into America for a tour; with telephone calls to Ron Powell, who seems to be handling the groundwork, and newspaper reports and letters to home. A document of encountering America by destroying it.

Savage Streets • #1 • 20 Pages, digest • \$1.00 • c/o Jeff Jarvie, 750-119 North, Indiana, PA 15701 ••• Jarvie's Linda Blair fixation is given full rein here in this parody zine. Jeff "interviews" Linda about her UFO encounter, writes about how to celebrate Linda's birthday, examines Bob Dylan lyrics that might refer to Linda, reviews movies she's appeared in — and more. Revealing photos too.

Sound Choice • #16 • 96 pages, standard • \$3 (\$10/4 issues) • PO Box 1251, Ojai, CA 93023 ••• The "Music and Sound Consciousness" issue

features an interview with Timothy Leary in which he talks about his work with computer-aided Virtual Reality. Along this same path are loads of contacts, conferences, books and whatnot about this sort of consciousness. Editor David Ciaffardini also tackles some censorship issues and writes about taking over radio. Plus 100's of reviews.

Strange Noise • #6 • 18 pages, standard • \$1.00 • c/o John Richmond, 8312 Greenock Dr., Richmond, VA 23253 ••• Sloppy (but that's half the fun) cassette culture zine. #6 has interviews with Scott Marshall of Panic Records and Tapes, 2 Car Family, an overview of Dimthings and quite a few tape reviews.

Szygy • #1 • 54 pages, half-legal • \$1.50 • Plaster Cramp Press, PO Box 5975, Chicago, IL 60680 ••• A great package of collage graphics, prose, essays, and interview with Bob Black, loads of print reviews and some music reviews. Very intelligent writing throughout.

The Tongue Bearer's Daughter/In the Velvet Darkness • 28 pages, digest • Luna Bisonte Productions, 137 Leland Ave., Columbus, OH 43214 ••• A split book with Jake Berry's intricate wordplay prose in *Tongue....* and S. Gustav Hägglund's graphic drawing and poetry in *Darkness*.

Zombie Zeen • #2 • 8 pages, digest • 25¢ • Johnny Vtjzen, PO Box 134, Waynesville, MO 65583 ••• A collage of naked women on the cover, a Zombie Zee interview and a review of christianity which says, in part, "Wherever Judaeo-Christianity has exerted influence it has ravaged mankind morally, intellectually and physically." Then backs it up with several biblical references.

DISTRIBUTION

KFR USA, c/o Lonely Whistle Music, PO Box 23952, San Jose, CA 95153; is still going strong, distributing cassettes at near cost by people from all over the network. Write for a free catalog that explains more. It's another excellent way of getting your music "out there."



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SECTION HAS BEEN PROVIDED
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**THANKS TO ALL WHO LET US
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**IF YOU HAVE ANY
INFORMATION OF INTEREST
TO INDEPENDENT RECORDING
ARTISTS, PLEASE SEND IT TO
GAJOOB**

THANK YOU!

Tom Furgas Interview

(continued from page 14)

electronic music requires every bit as much discipline as writing eight-part madrigals for voices." (chuckles) People don't realize that; they think they can throw pretty much anything they want at you, and it's not true.

Exposure by Robert Fripp: again, it was progressive music of the 70's taken to the point it ought to have gone too. It's one of those albums with a great deal of variety and a lot of textures, and it seemed to be summing up for Fripp a lot of directions he was heading in and it seemed like he was trying to consolidate it and put it all out in one shot so he could continue on with other ideas. But it doesn't sound like a clearing house (chuckles) by any means.

mk: Who in the cassette underground would you say is doing significant work?

tf: Dino Dimuro is one. Minoy has done some brilliant work. I would equate it with some of the best so-called academic avant-garde... A lot of people are going to hate me because I didn't mention their names! (laughs) Lawrence Salvatore is doing some of the best songwriting of the whole bunch. He has his very personal viewpoints (chuckles), sort of an unholy marriage between Jimmy Webb and Kurt Schwitters, presided over by Salvador Dali. (laughs) Croiners: some of the best tape loops, or digital loops in his case. He knows how to make loops work and his use of found sounds is very meticulously planned and well thought-out. Zan Hoffmann! He's a genius, a mine-field of ideas! (laughs) Call him! Everybody! Everybody out there call him. Here's his phone number: 502-454-3944. Call the guy, talk to him.

mk: Any particular hours?

tf: Doesn't matter: he's awake all the time.

mk: Is there anything else you'd like to talk about that we haven't covered so far?

tf: Yeah, I'm sick of these people who say that decaffeinated coffee is no good for you. I'm going to continue to drink it.

mk: Anything else... anything pertinent, that is....

tf: (chuckles) Yes, people should keep working and working at what they're doing, but...

mk: You mean "keep that day job"?

tf: Yeah (laughs), hang on to that day job, definitely! No, people should work more release less tapes. (chuckles) Practice.... makes ...perfect.

Tom Furgas can be contacted at:
1840 Paisley Rd. #3
Youngstown, OH 44511



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Dick Bluurg Interview

(continued from page 20)

independent videos. But sales didn't exactly skyrocket. So it's interesting to note that you say to someone, "Okay, I'll do your big posters, I'll do your video," figuring it would sell loads more records..." But it doesn't always work.

AA: Do you foresee Culture Shock or the Subhumans ever playing again? I know sometimes things happen unplanned and that one never knows.

DB: Well, I think one does know at this point, and I don't think that either band will play ever again. But the possibilities of Culture Shock playing are there just because of people's situations. But Subhumans probably never will because Bruce has gone on to the studio side of music, going to college, teaching guitar and he's married and getting settled down. I invited him to jam with Citizen Fish with the possibility that he be second guitarist; but he started imposing ideas such as insisting that I take singing lessons, which I found rather offensive. Phil is in college studying electronics. It's a pity, but people get older and some people diversify into different aspects of music.

When Culture Shock ended everybody said Subhumans would reform — even for only one more gig — and it was tempting. But to reform a band like that you'd have to do it in a place that was so big that it would lose the essence of what gigging is all about. It would be expensive because of the size of the hall and it would still not be big enough to fit all the people in. This is probably a negative way of thinking, but, on the other hand, I want to look forward and get another band together and carry on with new people and new songs. For me to reform the Subhumans would be a regression. It would be fun, but in terms of mental headspace it would be one more step closer to the asylum, more schizophrenic.

Write to Dick for the latest information and whatnot concerning all the great music on his label, and write to Ashley Allen, c/o Porkopolis, PO Box 3529, Cincinnati, OH 45201. For a SASE you can get a catalog full of great music and loads of artists on more than a dozen compilations.



Tape Listings

(continued from page 83)

Leopard Gecko Records, PO Box 45486, Tacoma, WA 98445; sent their *Magic Ribbons Vol. 1*, via Jeff Jarvie. It is a 3-record (7") box-set, featuring Unrest, Happy Flowers, Sebadoh, mystery Tramps, King Missile and Spook & the Zombies.

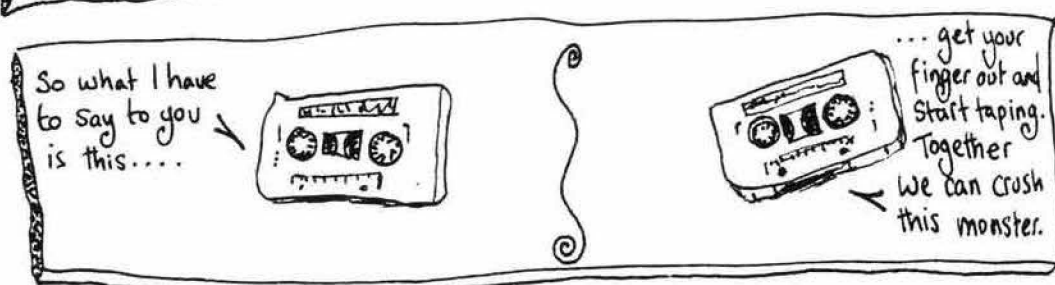
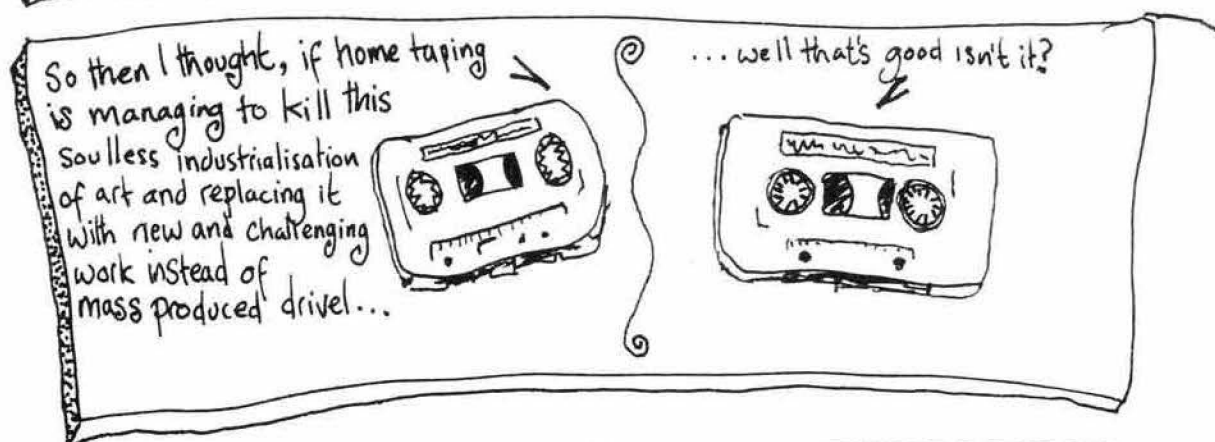
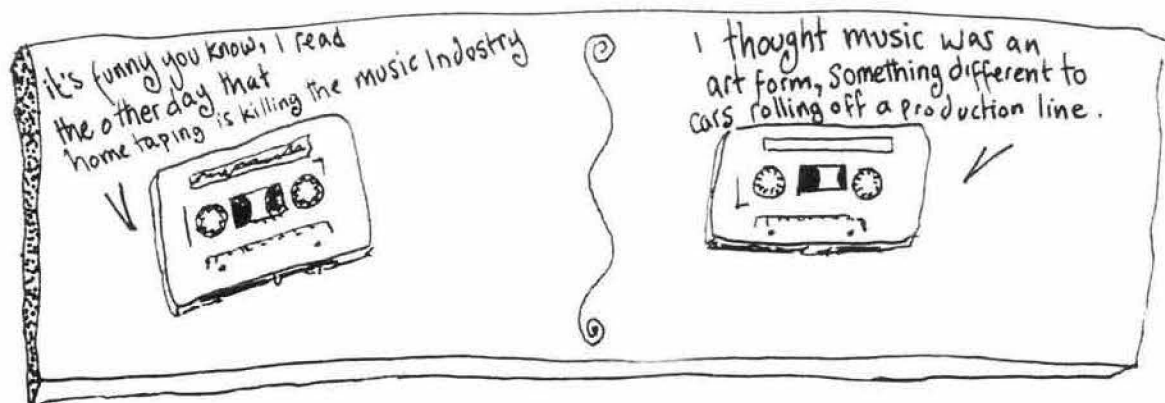
Jack Scratch, PO Box 146702, Chicago, IL 60614-6702; sent a couple records of their hard rock, progressive/punkcore style. I like these guys a lot.

Tantrum Records, PO Box 657, Cambridge, MA 02238; sent along Pitbull's 7" with the songs "Survival of the Fittest" and "U Make Me Crazy." Good, energetic hardcore.

Schimpfluch, c/o imvulss, PO Box 4804, 8022 Zürich, Switzerland; sent a 7" by SUDDEN INFANT which was a recording of breaking glass in a recycling bin (photo included, along with glass samples).

Posh Boy Software, PO Box 4474, Palm Desert, CA 92261-4474; sent two 7" records by YOUTH GONE MAD who are a tight hardcore band with humor intact and female vocalists. I recommend this one. Especially their song, "Life, Sweet Life."





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Nut Music and Cornzone Cassettes offer a catalog of their Industrial Noise Rock Folk tapes. Interested parties should send SASE to Mole Magazine, PO Box 5033 Herndon, VA 22070 (a conglomerate in one PO Box). Features: Rex Morgan, Mr. Fondle, Bad Ego, George Willard. Nut Music: It won't sell. Believe.

Reality costs too much. Read Mole. Issue #3 EXTREME WOMEN out now. Topics: (Suckdog, Eclectic Bitch, 60 Karats, extreme women essay, poetry, commix, a Gregg Gibson story, reviews and a little more. Send \$2 dollars cash to MOLE, PO Box 5033, Herndon, VA 22070. Must see to believe.

SOUND CHOICE magazine is a publication of the Audio Evolution network, an open-minded organization dedicated to the post independent music, audio art and related subjects. Send an SASE for more information, or \$3 for 96-page sample to SOUND CHOICE, P.O.B. 1251, Ojai, CA 93023, USA.

Tibetan Bells and Burmese Gongs, Post New Age Music, Brain Tuning Tapes, New Ambient Music, music of personal vision and integrity. Audiophile quality tapes. For free catalog send long SASE to Tranquil Technology Music, P.O. Box 20463, Oakland, CA 94620.

I talked to your mom on the phone yesterday and she said to tell you she had joined the "Temporarily Insane Hair-cairing Hardcores From D.C." and to send the Someday People \$3 for their tape about her. PO Box 384, Front Royal, VA 22630. And why haven't you called her?

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